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JUNE 1998

KORN

5 SONGS

LED ZEPPELIN
"Achilles Last Stand"

LED ZEPPELIN
"Kashmir"

METALLICA
"Devil's Dance"

PAGE & PLANT
"Most High"

BOB DYLAN
"Tangled Up In Blue"

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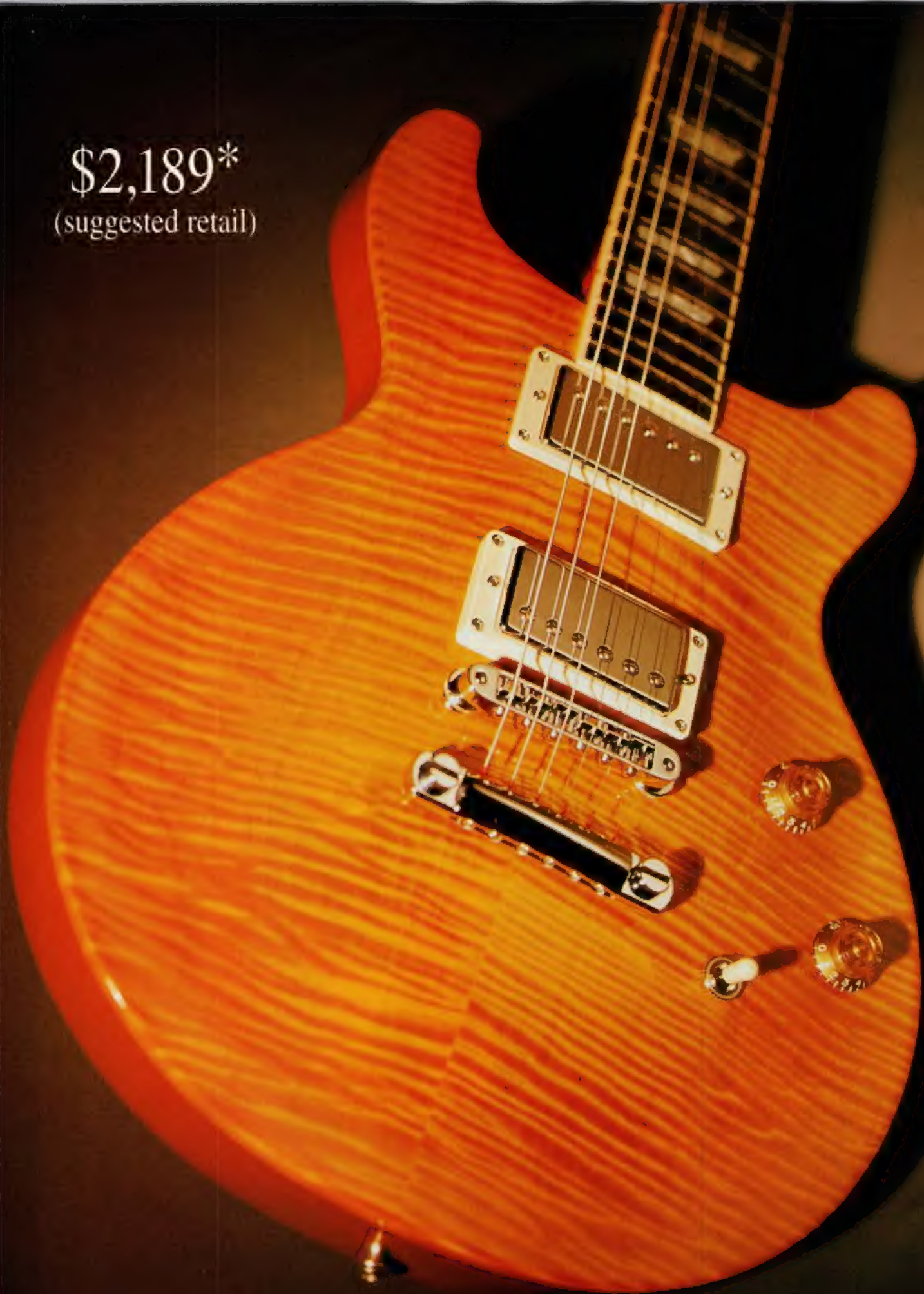
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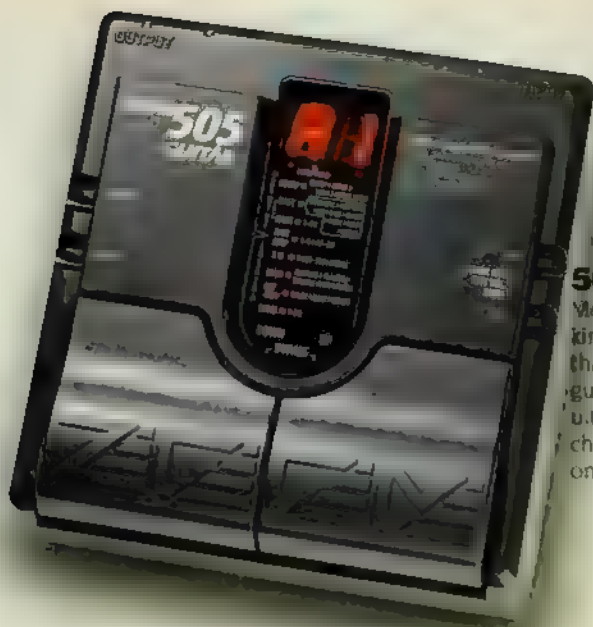
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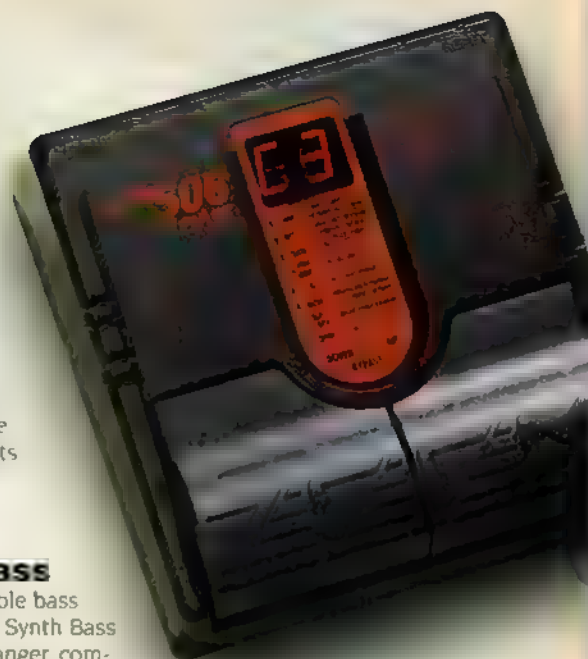
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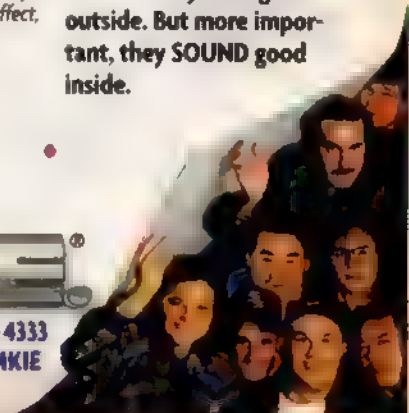
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Tighten Up

AS I MENTIONED in the last issue of *Guitar World*, over the next several months, we're going to experiment with a few ideas designed to help simplify our tablature and maximize our space. In this month's *GW*, you'll note the presence of more chord windows per song, and the absence of notation details that we felt confused, rather than clarified, the transcriptions.

This issue includes ingeniously crafted shorthand versions of Led Zeppelin's "Kashmir" and Bob Dylan's classic "Tangled Up In Blue." In the case of "Kashmir" we've carefully boiled the whole song down to 10 easy-to-digest bars. Believe it or not, *all* of the essential guitar parts are there. Master the lesson on page 55, and you've pretty much conquered this entire Led Zep classic.

We also felt that the triple rhythm guitar part on "Tangled Up in Blue" was best conveyed—and most easily understood—in a series of chord windows. As a big fan of Dylan's "Blue" period, I can say that I am personally grateful for this presentation. Three stacks of guitar tab might have intimidated me, but laying out the various chord voicings in boxes allowed me to grasp the song's capoed complexities in seconds.

So, what are we doing with the pages we're saving? For years, readers have been requesting some of rock's lengthier tracks, which, due to page limitations, have been impossible to transcribe. In the future this should be less of a problem. For example, this month we were able to run the complete version of the oft-requested Zep epic "Achilles Last



Stand" in all of its multi-layered glory.

We know some of you are going to be skeptical of this on-going experiment, but you have our solemn vow that we will only condense songs that lend themselves to this treatment (i.e. songs with multiple repeats or subtle, almost undetectable variations). We look forward to receiving your comments.

WE WOULD LIKE to extend our deepest sympathies to two close friends of the *GW* family. On March 7, Hartley Peavey, founder of the Peavey Electronics Corporation, suffered the tragic, untimely loss of his wife, Melia, due to cardiac arrest caused by a diabetic coma. Melia, president of Peavey, began her career at the company in 1972. Beyond her mastery of business, she was the driving force behind the major support Peavey gives to the field of music education and was the heart of the corporation's efforts to protect and care for abused and neglected children.

On February 18, Arlen Roth, guitarist, author and founder of Hot Licks Video, lost his wife, Deborah, and his 14-year-old daughter, Gillian, in an automobile accident. Deborah, Arlen's wife of 17 years, was the co-founder and vice president of Hot Licks Video, as well as its art director. Gillian had just won a starring role as lead guitarist in an all-girl band in the Nickelodeon series, *The Gunks*.

BRAD TOLINSKI
Editor-in-Chief

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The Golden Mule

Finally, an article on Gov't Mule [April '98], the greatest band nobody has ever heard of. I have been lucky enough to catch them live three times now, and I really haven't been this blown away since seeing SRV and Double Trouble in 1983. But why a poster of James Hetfield and not Warren Haynes? I guess some things never change.

—Dean Goldstein
via e-mail

Bag Man

Thank you very much for your lesson with Dimebag Darrell [April '98]. I found it very helpful in learning Dime's playing style and his trademark "harmonic scream." My only complaint is the fact that Dime wasn't on the cover. This is because while bands that have graced your cover, such as 311 and Marilyn Manson have come and gone, Pantera has remained *forever stronger than all*.

—Nick Swan
Austin, TX

And Where's El Nuno?

Can you ask Vic Garbarini to please send me his copy of the new Van Halen album, because mine sounds just like Extreme. Gary Cherone's lyrics are abysmal but, then again, what do you expect from the guy who once wrote the immortal line, "Purely scientifically, I studied her anatomy"? I haven't felt so let down since Kiss went disco when I was 14 years old.

—Paul Murphy
Australia



Shaving Scream

What the hell is this world coming to? I read the Biggest Disappointment list in your readers' poll, and I was really disappointed that your readers criticized Joe Satriani—one of the world's best guitar players—for shaving his head. Why do you care? Is it any of our business? If Jimi Hendrix had shaved his head, would you have trashed him too? Yeah, I thought so. Since when did a hair style make anyone a worse guitar player? Besides, I thought that I subscribed to a *guitar* magazine, not a fashion magazine.

—D. Feldstein
via e-mail

Poll-ish Jokes

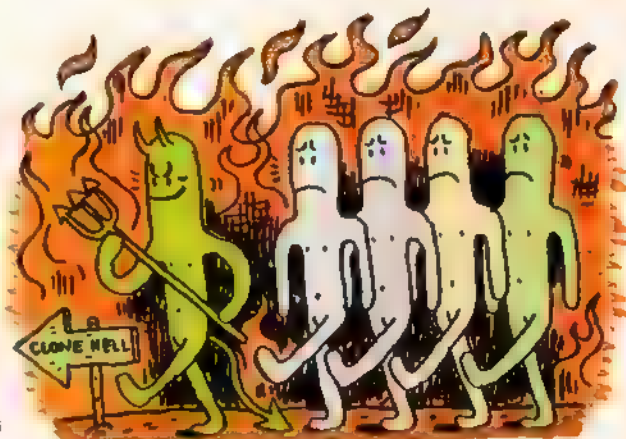
I may be mistaken, but it seems *GW* readers have been stricken with stupidity. It's hilarious when *Reload* is the Best Rock Album, the Biggest Disappointment, has one of the best solos, and James Hetfield and Kirk Hammett are still considered hard rock/metal guitarists. To me, this is just wishful thinking. There are other great musicians out there who released great music in '97, and Metallica seems to have lost the knack for a good hard-hitting tune. I admire their bold decision to move in a new direction, but they apparently have a problem with writing a good song. What the fuck is "Unforgiven II"?

—Danny Broyles
via e-mail

Slap Shot

Before I finished reading the Pearl Jam interview [April '98], I wanted to slap the writer, who seemed like she was actually trying to start a fight with Eddie Vedder and Stone Gossard. Just before reading that interview, I read the shared opinion of *GW* and Eddie Van Halen that music is not a "business," and then I see Pearl Jam asked about four questions in a row dealing with *No Code* not selling well. Who gives a crap if the majority of clueless adolescents didn't get *No Code*? If Pearl Jam was happy with it, then get on with the interview instead of asking condescending questions and trying to provoke Eddie Vedder. I think *GW* could have exercised a lot more professionalism with Pearl Jam.

—Keefe Chamberlain
via e-mail



Days Are Numbered

Great to see the article on Gov't Mule! They're brutal, but in a good way! What was brutal in a *bad* way was seeing Days of the New win Best New Talent in your readers' poll. How much more derivative of Alice In Chains could a band be? These guys are the Kingdom Come of the Nineties, soon to join all the poseur clones in "where are they now?" hell.

—Jim Sheridan
via e-mail

Your readers' poll made no sense to me whatsoever. How can an album that is voted the Best Hard Rock Album also be one of the Biggest Disappointments? I'm speaking about Metallica. And what exactly is the difference between rock and hard rock? You have Kirk Hammett as the Best Rock Guitarist and Douchebag Darrell as the Best Hard Rock Guitarist. I thought Metallica was hard rock. Is this so you can fit certain bands into the poll where they didn't win before? Also, if Metallica's *Reload* was the Best Hard Rock Album, how can it also be the Best Rock Album?

—Chris Kalser
via e-mail

I can't figure out how the hell James Hetfield got the MVP award in your readers' poll. And how did *Reload* get Best Rock Album? What the fuck is wrong with you people? I know Metallica was one of the greatest bands ever, but it is pretty obvious that they have sold out. I mean, just look at *Load*. It's pathetic—they sound more like Brooks and Dunn now. I was very pleased to see Deftones make the Best New Talent list and Limp Bizkit's *Three Dollar Bill, Y'all* album in the Best Hard Rock/Metal Albums. Just try and smarten up, you guys.

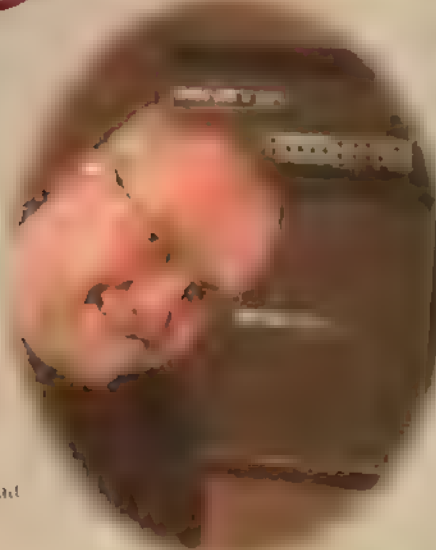
—IndigoFlax
via e-mail

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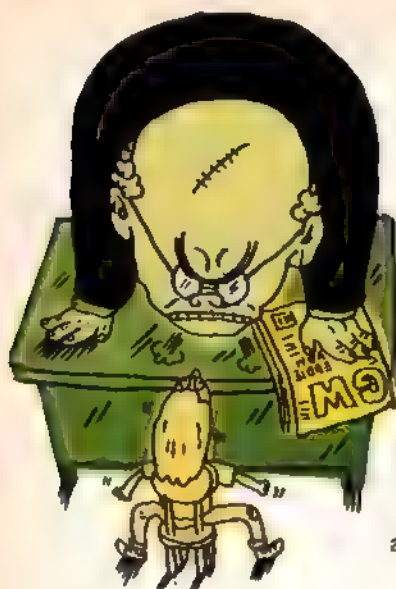
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School Jerks

The other day, my school confiscated my copy of your April issue because of the picture of Eddie Van Halen and the "Who the fuck is Eddie Van Halen?" shirt he had on. They told me to pick it up at the end of the day. They also told me that if I was to ever bring another *Guitar World* magazine to school, they would shred it. I think that is total crap because we have a first amendment right to freedom of speech. Now, the school's rules say only that you can't bring magazines with pornography or profanity—there was neither of those in your magazine. I wonder how the school will take it when my band performs Third Eye Blind's "Semi-Charmed Life," a song about speed addiction, in our school talent show?

—Matt Adams
via e-mail

Rock 'Em Sock 'Em

Your April issue rocked! First off, Metallica deserved every award that they received (except for Worst Band and Biggest Disappointment). Then, I see James Hetfield interviewing Gov't Mule, which rocked. Then I see a lesson with Dimebag! Dear God, the only thing that could have made the issue better was if you transcribed Pantera's "Cemetery Gates."

—JTNick
via e-mail

Dream Lover

I would just like to mention John Petrucci's name because I believe he was overlooked in the readers' poll. I used to think Dream Theater's keyboards and tenor vocals were wussy, but once I really listened to the guitar parts, I finally understood what makes them so awesome. I know that everyone isn't into their keyboards and vocals, but Petrucci is great.

—James Brenn
via e-mail



Making Waves

Thank you for your article on Radiohead—they deserve it. I have not seen a harder-working band in my entire life.

—Tubby
via e-mail

SEND LETTERS TO: The Sounding Board, *Guitar World*, 1115 Broadway, New York, NY 10010; e-mail: GWEdit@aol.com.

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-Scott Ian

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Marshall



FROM LEFT: Reginald "Liz" Arvizu, Brian Welch, Jonathan Davis, James Shaffer and David Silveria

Korn

Web Slingers

Keep it real: Korn's "Head" Welch is wearing an electrically heated grin. The band is just about to begin laying down guitar tracks for their third album, tentatively titled *Follow the Leader*, and Welch is thrilled about the prospect.

"That album goes up there as the last one for me," says the disheveled guitarist. "The songwriting is better, the live thing, and we had more time. We've got a new producer this time, Steve

Thompson [former *R. Roca*, *Life as a House*, and a now-engineer, Toby Wright [Alice in Chains, Blind], and we're getting some great sounds."

That assured, however, that despite the evolution in their sound, production and recording style, Korn's music remains, after heavy trademark sound, the same, untouched. "If anything, the songs are heavier, because they'll be closer to the ground and a lot more stark in the lyrics. I think the heaviest song we ever wrote on this record. It's called 'My Gift to You' and it's real slow, drenched lyrically, but also melodic."

The album is slated for a September release at Warner Bros. and Internet-crazy fans have been able to follow its progress on Korn TV, a weekly

one-hour show at www.korn.com that features live, unedited video directly from the studio. Korn also plan to tour relentlessly to support the new album, although their highly publicized "Freaky Volume" protests will, reportedly scheduled for the summer and also featuring Limp Bizkit and Dory (the first band to sign with Korn's own label, Eleventeen Records), might not go out until August. Until then, the band is considering stuffing themselves into small clubs.

"We love playing clubs," says Welch. "We want to do some really ridiculous, out-of-control, real noise-in-the-wall. Those are the kind of places we need some serious ventilation."

—Sam Hayes

Our Lady Peace

Peace Train

THEY ARE bona fide rock stars in their native Canada, but, despite some success, Our Lady Peace have found the United States a somewhat harder nut to crack.

"That's all right," says guitarist Mike Turner. "A meteoric rise usually leads to a meteoric fall. You might as well just resolve yourself to the 'where are they now?' file."

Whether Our Lady Peace are now is touring the U.S. in support of *Clumsy* (Columbia), their second album. As assured and diverse, the record is only slightly superior to 1994's *Naveed*. Recently, *Clumsy* outsells Mike's "4 a.m." and the band's previous studio work. The album features arrangements and a guitar virtuosity only matched at by Turner and his bandmates (Raine Maida [vocals], Duncan Roberts [bass, keyboards] and Jeremy Taggart [drums]). Their debut, Turner credits the band's stylistic growth to their intensive touring schedule.

"When we signed our record deal, we had probably only played about a dozen shows. But in between recording the first album and *Clumsy*, we went on a tour of 100 dates for a year," says Turner. "It was a real conviction to building their success, and it was a time as the key to the band's success. I think we've toured so much, we've learned to write songs rather than with a song," says Turner. "I hate to use the term 'one hit wonder,' but there seems to be a bunch of them right now. We want to be judged on a body of work; we don't want people to say, 'Remember that song we heard all the time in the summer of '97? Who was that?'"

—Richard Sinitich

GEAR: (Guitars) Gibson Les Paul Special Reissue; (bass) Fender Telecaster; Les Paul; (amps) Marshall JMP1, VHT 250 Power Amp; (studs) Fender Telecaster; (drums) Fender Telecaster; (drums) Fender Telecaster; (drums) Fender Telecaster.

ALL-TIME FAVORITE ALBUM: *Thriller* and *Consolation* by The Beatles; *Army* by The Beatles; *Clumsy* by Our Lady Peace.

Whammy Bar



CHEAP TRICK fans of all ages will enjoy Mike Hayes and Ken Sharp's *Reputation Is a Fragile Thing: The Story of Cheap Trick* (Poptastic Press, \$24.95), a fan's-eye-view account of the group's roller-coaster career. From their late Seventies, arena-rockin' heyday to their late Eighties resurgence as chart-topping power balladeers and beyond, *Reputation* traces Trick's often meandering course, and includes oodles of rare and startling pictures (yes, guitarist Rick Nielsen without the baseball cap) to boot. Poptastic Press, P.O. Box 1249, Willow Grove, PA 19090

Columbia Records will release a two-disc collection of new songs and performances by the late **JEFF BUCKLEY** on May 19. Titled *Sketches (For My Sweetheart, the Drunk)*, the discs were compiled in conjunction with Buckley's family and feature the guitarist's last studio sessions with a band, as well as some four-track home recordings. Buckley drowned in a Memphis marina in May, 1997.

There is a possibility that **LOLLAPALOOZA** may not happen this year. According to Ted Gardner, a partner in the annual festival, the tour is still without a headlining act. Lollapalooza co-owner Perry Farrell was planning to have his re-formed Jane's Addiction headline, but then decided against it. Says Gardner, "It's 60-40 that Lollapalooza will happen this year." Among acts that have since turned down the headlining slot



Neil Fallon (left) and Tim Sult

Clutch

Riders On The Storm

IT'S BEEN A long, strange trip for Clutch. Their third and latest album, *The Elephant Riders*, was recorded over a year ago under the auspices of Atlantic Records. However, "when all was said and done, it was evident that Atlantic was not at all interested in this album," says guitarist and lead singer Neil Fallon. "And they were gonna shelve it." Luckily, the band found a new home at Columbia Records. "I guess just knowing that your album might never come out if you can't get off this label is a real incentive to try harder," says guitarist Tim Sult. "After this whole fiasco, I feel like I could play music forever and not care if I make any money."

Now that *The Elephant Riders* is out, one wonders if Atlantic regrets its decision. There's no doubt that Clutch's dense, heavy and bizarre backwoods sound is a hard—but rewarding—sell in these days of disposable music. Produced by veteran Jack Douglas, who manned the board for countless albums by Aerosmith, Cheap Trick, John Lennon and others, the album's free-form swamp rock is propelled by Sult's monolithic riffs and Fallon's twisted lyrical tales.

"I had never even heard of the guy before Atlantic wanted us to work with him," admits Sult sheepishly about Douglas. "I mean, I think old Aerosmith records sound great, but I never knew who produced them! He just let me plug in my amps and crank up as loud as I wanted, to get as close to my live sound as possible."

The stage is where it's really at for Clutch. A middle slot between Limp Bizkit and Sevendust on the recent "Ladies Night in Cambodia" trek kept them busy through April. Did the combination of those bands' rap-inspired metal with Clutch's Seventies-tinged heavy rock work? "They're definitely a lot more modern than we are, but I actually think we're pretty modern, too," says Sult. "People over 30 think we sound like Frank Zappa on this record, while people under 30 think it sounds more hip-hop. I personally think it sounds like Black Sabbath!"

—Don Kaye

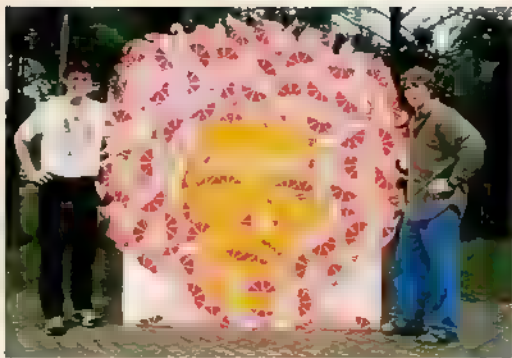
Tim Sult:

GUITARS: 1976 Gibson SG, 1970 Gibson SG with a Flying V neck, semi-hollowbody Les Paul

AMPS: (live) Orange head, two new Orange cabinets; (in the studio) new Orange reissue head, old Vox cab.net

BEST GUITAR SOUND EVER HEARD: *Lunar Womb*—The Obsessed

CURRENTLY LISTENING TO: Miles Davis and John Coltrane



Pizza Face

Cheesy Tribute to Jimi

"THERE'S A RED house over yonder/that's where my pizza stays..."

If Chanello's in Williamsburg, Virginia, ever needs a theme song to advertise its pizza, Jimi Hendrix's "Red House" will no doubt be a contender. Hendrix has already brought the restaurant some notoriety since two students at William and Mary College created "6x9," an incredible portrait collage of Jimi's head made entirely out of discarded Chanello's pizza boxes nailed to plywood.

Everyone knows that college students eat tremendous amounts of pizza, and sophomores Mike Fitzpatrick and Jon Leahy explained that a crush of empty boxes in their frat house helped

spur their imagination. In a manifesto detailing the origins of their odd tribute, they write, "As the cardboard started to pile up around us, we needed to find something to do with them. It just so happens that we love to listen to Jimi Hendrix, and late one night before final exams began, the idea of a giant Hendrix collage seemed to develop instantaneously."

As the piece came together, its original Jimi-specific specs of six feet by nine feet—inspired by the Hendrix song "If 6 Was 9"—grew until it was close to seven feet square. Leahy and Fitzpatrick worked independently on the left and right sides of Jimi's head, respectively. Miraculously, when they brought the concluded sides together, they discovered that they were almost identical. They also had to scrape blobs of cheese off many boxes to do full honor to this most uncheesy of players. The hair got a little out of control, so they fixed it to a removable board for ease of transport. The artists claim that because of all the grease stains and differences in box color, the work looks "absolutely wild under strange light conditions."

"6x9" will be displayed at the Experience Music Project museum in Seattle. Curator Peter Blecha told pizza-pop-artists Fitzpatrick and Leahy that he'd rarely seen "such an innovative approach" among artistic odes to Jimi.

—Tom Gogola

Whammy Bar

are Marilyn Manson, Garbage, Green Day and Foo Fighters.



ANTHRAX plan to release a new album through Ignition Records on June 23. Titled *Volume VIII*, the album features contributions from Pantera's Dimebag Darrell and Phil Anselmo on three songs. Anthrax have not replaced former lead guitarist Danny Spitz, who left the band prior to the recording of the band's last album, *Stomp 442* (Elektra).

The Bogmen

Radio Friendly

"I THINK YOU can be a sophisticated hippie," says Bogmen frontman Bill Campion. "The sounds on this record reflect what's happening in the city, not some commune."

Campion's mildly defensive statement was triggered by the suggestion that his band's 1995 debut, *Life Begins at 40 Million*, fell victim to a marketing strategy that pigeonholed them as a party-hearty, H.O.R.D.E.-ready outfit. But with their new album, *Closed Caption Radio* (Arista), the Bogmen have clearly distanced themselves from the jam-happy set. For even if they still wear flowers in their hair, their record—filled with extreme shades of everything from Bruce Springsteen to the Pogues to Talking Heads—has an uncompromised tone of hard heavy soul breaking on pavement about it.

So how did the Bogmen bury all traces of the commune? Explains Campion: "We came up with ideas that had a glimmer of salability and then reeled them inside the pop parameters. But we always started off way out."

"When we started writing this album," adds guitarist William Ryan, "it was dissonant. Then it fought its way through to melody."

The Bogs credit producer Bill Laswell for keeping entropy at bay. "He didn't give you time to think," says Ryan. "If it felt good, you went with it, and if he didn't like it, he'd erase it. With six guys, everyone has to be happy, but working with him, if it felt good, then that was it."

The band also hired Godfrey Diamond (Lou Reed) and Robbie Adams (U2) for added production and mixing. "We got them ourselves, and we paid for them out of our own pockets," says Campion. Why? "Because we put our lives and hearts and souls on the line for this album."

—Tom Gogola

GUITARS: (Campion) Fender Coronado II; (Ryan) Gretsch Country Gentleman, Les Paul Deluxe
AMPS: (Campion) Mesa Boogie; (Ryan) Hiwatt Combo
ALL-TIME FAVORITE ALBUM: (Campion) *Clouds Taste Metallic*—Flaming Lips; (Ryan) *Raindogs*—Tom Waits
CURRENTLY LISTENING TO: (Campion) *The Engine Room*—Mike Watt; (Ryan); *ON Computer*—Radiohead



Bill Campion (left) and William Ryan



Semisonic

Spontaneous Combustion

When SEMISONIC ENTERED a Minneapolis studio to record their second album last spring, guitarist/singer/songwriter Ben Wilson established one rule, and one rule only: that there be no rules.

"I said, 'There's got to be chaos, it's got to be unplanned and there has to be a lot of things happening at once,'" recalls Wilson. "That's why we stayed home in Minneapolis, rather than go to New York or Los Angeles. That kept everything much more relaxed and made studio time much more affordable, so that if we wasted a day no one would break down in tears. We could just throw it out and start over the next day."

Wilson says that such freedom to experiment eventually shaped everything on *Feeling Strangely Fine* (MCA). "We just kept trying different things," he explains. "And we kept everything spontaneous. Any-

thing that didn't fall into place quickly, we just moved on and came back instead of laboring over it. That kept things fresh."

This approach also allowed songs like "Closing Time," the album's opening track and lead single, to metamorphose during the recording process. The drawstring guitar actually began life as a mellow acoustic strummer.

"I wrote 'Closing Time' late at night with an acoustic guitar, and it had a very campfire feel," Wilson says. "Then I played it for Jake and John. They dug it and grabbed their instruments and started playing along, and I picked up my Strat and plugged it in and suddenly it was a real cruncher. That could never happen if you were just playing with hired musicians doing what you told them. That's what being in a band is all about."

—Alan Paul

GUITAR: Guild acoustic; 1989 Fender Strat Plus

AMP: Fender Super Reverb and Marshall 100-watt or Marshall Bluesbreaker

ALL-TIME FAVORITE ALBUMS: *Achtung Baby!*—U2; *Abbey Road*—the Beatles

CURRENTLY LISTENING TO: *OK Computer*—Radiohead



Whammy Bar



The line-up for the **VANS WARPED TOUR '98** includes Bad Religion, Rancid, Reverend Horton Heat, the Specials, Cherry Poppin' Daddies, Germany's Die Toten Hosen, NOFX, Def Con Dos and Frenzal Rhomb. Among the new attractions on this year's tour are the Ladies' Lounge (female-specific booths) and an independent film tent. The tour kicks off on June 30 in Phoenix.

GOV'T MULE will headline the second stage on this year's H.O.R.D.E. Festival for the first half of the tour. Main stage acts announced so far include Blues Traveler, Ben Harper, Barenaked Ladies and Alana Davis.

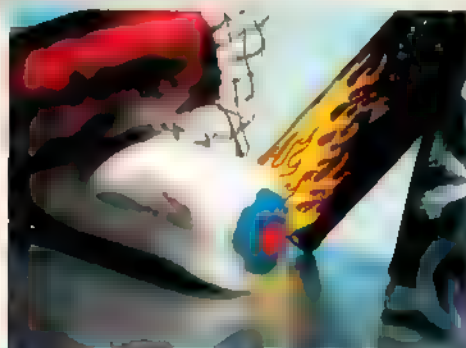
A man who had allegedly been impersonating former **EAGLES** bassist **RANDY MEISNER** for 10 years has been arrested. Police caught up with Lewis Peter Morgan, 52, of Atlanta last week after they received a tip on his whereabouts. Morgan was also charged in 1988 with impersonating Eagles drummer Don Henley. He jumped bail in Las Vegas, only to resurface later with everything from false IDs to personalized guitar picks to pass himself off as Meisner at casinos, hotels and guitar shops around the country, police said. "Now that they've got him, hopefully, all the people he's conned will hear about it and it'll clear my name," said Meisner.

Slide and Joy

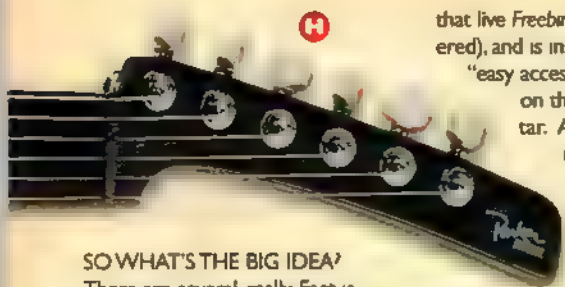
THE BIGHEART SLIDE Company offers slides in a variety of shapes and sizes that are guaranteed to suit the tastes of any guitarist, from the down-home, traditional bluesman to the revved-up, heavy metal speedfreak. If you wanna be Stevie Ray or Kenny Wayne, just slide your digits into one of BigHeart's Real Bottleneck models. If you prefer your slide playing hard and heavy a la Zakk Wyld, try one of their decorated Queen Bees, available with a variety of properly menacing graphics. Then there is the company's flagship model, the Boney Fingers, a radical design that is shaped like a heart and has the feel of authentic bone. Sort of gives a whole new meaning to the term "playing with heart," doesn't it?

—Richard Blumstock

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LORIANA SULLIVAN; INSET: MELANIE EDWARDS/RETNA



SO WHAT'S THE BIG IDEA?
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that live Freebird solo...you're covered), and is installed in a new "easy access" compartment on the back of the guitar. Additionally, the unique NiteFly circuit allows the magnetic pickups to operate even if the battery doesn't.

B. DiMarzio Magnetic Pickups

The NiteFly would never employ just any "fly-by-night" pickup. For superior electric tone, they sport

in a way that no external gadget can touch.

D. Fingerboard

Like its Fly daddy (yo "G," not Flydaddy...so put away your drum machine and wah wah) the silky fast NiteFly fingerboard is a state-of-the-art composite material chosen for its unusual stability and wear resistance. This material, along with a tropical rain forest friendly, basswood neck, means it is not only musically sound, but environmentally sound, as well. (And the Parker

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E. Neck

NiteFly's bolt-on neck features a 25.5" scale. It's constructed of basswood with an ultra-thin layer (when we say thin, we mean thinner than the paint!) of high-modulus carbon and glass fiber reinforcement applied to

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We took another great idea and made it Fly.

impossible possible...outrageous electric and acoustic tone at a down to earth price.

A. Active Electronics/Preamp.

This new NiteMix circuit, along with

a pick-guard-mounted Stereo/Mono switch allows the acoustic and electric sounds to be mixed in mono and sent to one amp, or to be split in stereo and each signal sent to a separate amp (ala the original Fly). The NiteMix circuit also allows the piezo pickup signal to be connected directly into a mixer maintaining its full range acoustic sound.

The NiteMix preamp is powered by a standard 9-volt battery, with a continuous life of 200 hours (so go ahead and rip into

custom designed DiMarzio® pickups, and are available in two configurations: 1 humbucker and 2 single coils, or 3 single coils.

C. Piezo Pickups

The 6 Fishman® designed piezo pickups are mounted in the custom Parker bridge. Since both the configuration and pickups were designed and voiced exclusively for the NiteFly, they provide the unbelievably vibrant and lush sound of an acoustic guitar

neck, of course, is also 100% dolphin safe.)

E. Frets

The NiteFly features 22 jumbo

the back, just like the original Parker Fly. The process is so innovative that we hold the patent on it.

H. Tuning Machines

We proudly use Sperzel® tuners—designed and manufactured right here in the USA—because they combine excellent quality and design, the best string locking system, and minimum weight.

Sperzel's patented string clamp eliminates the need for tying and multiple string wraps, greatly improving tuning stability.

OF COURSE ALL THE GREAT ideas in the world wouldn't matter worth a lick if it didn't sound awesome...and the NiteFly does.

So there you have it...now get to your authorized Parker dealer and actually play one for yourself. After all, a pick tour is worth a thousand words.

frets. These hardened stainless steel frets are bonded to our patented glass and carbon fiber fretboard so chances are your hair will need replacement long before your frets. What's more, our totally unique, super-accurate manufacturing process ensures perfect "half-round" uniformity, resulting in precise intonation up and down the neck.

K. Vibrato

NiteFly's custom-designed stay-in-tune vibrato system utilizes a premium steel and high-strength

Parker
NITEFLY



Monster Mosh

by Jon Wiederhorn

Rage Against the Machine's Tom Morello discusses working with Jimmy Page on Puff Daddy's stompin' remake of "Kashmir."

AFTER A LONG break following their tour with Wu-Tang Clan last fall, *Rage Against the Machine* is now working on the successor to the hugely popular *Evil Empire* album. *Guitar World* recently caught up with guitarist Tom Morello, who worked with his idol, Jimmy Page, on Puff Daddy's remake of Led Zeppelin's "Kashmir," which appears on the forthcoming *Godzilla* movie soundtrack.

GUITAR WORLD: You join Jimmy Page on guitar for Puff Daddy's new version of "Kashmir." How did that come about?

TOM MORELLO: In February I got a four-word message from one of the folks at Epic Records: "Puff Daddy, Jimmy Page, 'Kashmir,' 5 p.m." I figured, "Oh, I think I can make that." So I hurriedly learned "Kashmir," which I had never played before. And the song's exotic tuning [D A D G A D] threw me a bit. So I had to call up [producer] Brendan O'Brien, my jukebox reference of Led Zeppelin riffs and overall Zeppelin aficionado. And he helped me learn it over the phone. [For a complete transcription of "Kashmir," see page 55.—GW Ed.]

GW: What were your contributions to the song?

MORELLO: I played guitar and bass on the track, and had a great day and a half in the studio with Puffy, who has some pretty amazing musical ideas. Then, the day after I finished my stuff, Jimmy Page recorded his guitars via a satellite link. They rented satellite time in order to get the live, real-time hook-up that would allow Page to play in London while Puffy recorded him in Los Angeles. Jimmy was apparently pretty psyched with what he had done, so he put his bit down, and the next day I came back in and heard it, and I was blown away.

GW: So you recorded the rhythms and Page did the leads?

MORELLO: I put down about three hours of crazy Tom Morello noises to DAT, in addition to playing the rhythm tracks all the way through. It's not a straight cover of "Kashmir." There are a couple of new parts that I came up with, which apparently Jimmy dug and was learning, which I can't even fathom. He also did some



amazing, crazy stuff with an Echoplex, and it just sounded awesome.

GW: Was Page a major idol for you growing up?

MORELLO: Oh, yeah. He was *the* guy, head and shoulders above the pack. He has always been one of the best as a songwriter, riff writer and lead player. As a dark guitar magician and conjurer, he was always my favorite. Unfortunately, the satellite link was an early morning thing, so we didn't get to speak, but it was completely amazing to be involved in a project with him.

GW: There's also a new *Rage Against the Machine* song on the *Godzilla* soundtrack. What were you aiming for with that?

MORELLO: We wanted it to incorporate some different influences than the ones you hear on past *Rage Against the Machine* songs,

but still have plenty of colossal, monster-sized riffing. In the past we've managed to conjure up a genuine hip-hop vibe in the context of a live punk rock band, and on this song there are spots where we try to capture almost a techno vibe, but, again, completely within the context of a punk rock band.

GW: How did you approach your guitar parts on that song?

MORELLO: The figure that runs through the first two-thirds of the song swirls around an echoing bass figure, which is very different for us. It has a deep hip-hop groove, and a big *Godzilla* would-be-proud riff. There's also a guitar break where I did my best to impersonate some of the most horrible monsters to come out of the Japanese movies of the Fifties and Sixties. 🐉

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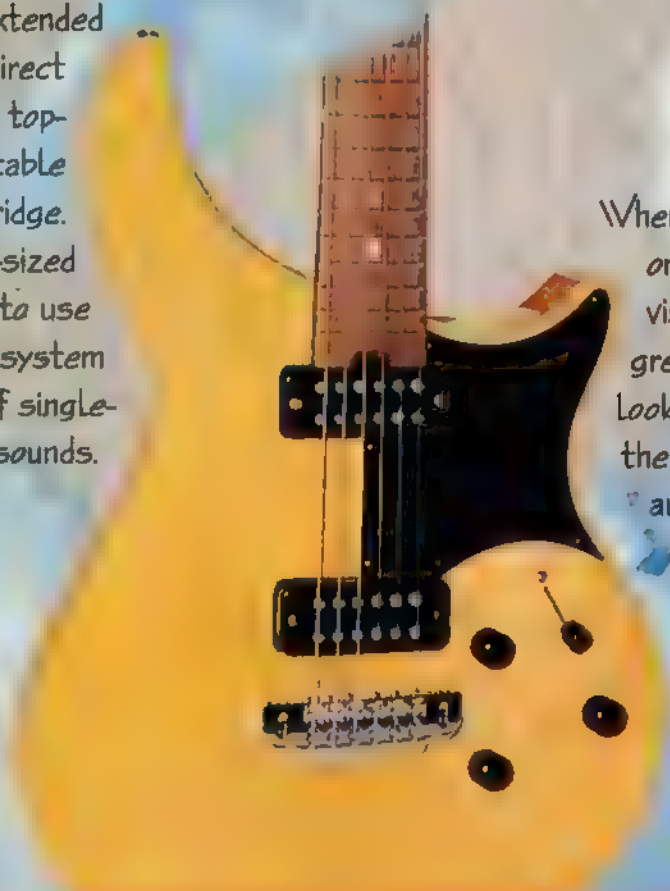
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Going for Baroque

by John Covach

It's a neoclassical gas! Yngwie Malmsteen takes Bach to the future on two electrifying new albums.

FOR YEARS, YNGWIE Malmsteen's many devoted fans have complained that the magnificent Swede's music has never been treated with the kind of musically informed respect it so richly deserves. Good news: *Guitar World* has heard, and *Guitar World* has listened. Here, music scholar, educator and author John Covach answers the challenge and gives Yngwie his critical due

AT THE HEAVY metal marriage of baroque music and rock and roll, Yngwie Malmsteen is often accused of holding the shotgun. Universally acknowledged as the prime mover and shaker, if not the father, of neoclassical guitar, Malmsteen established himself in the early Eighties as one of the most influential—as well as colorful—artists in heavy metal. His stylistic trademark has always been the use of harmonic and melodic elements derived from classical composers like Antonio Vivaldi and J.S. Bach, combined with a penchant for aggressive technical display in the tradition of 19th Century virtuosi such as Niccolò Paganini. Stylistic hybrids abound in the history of rock music, but perhaps no combination seems more unlikely than that of classical music and heavy metal—could two styles have more dissimilar audiences?

Yngwie has been able to pull it off musically, though not always with great commercial success. After almost a decade with Polydor and Mercury Records and a string of moderately successful releases (*Odyssey* even made the Top 40 on *Billboard's* album chart for two weeks in 1988), Malmsteen switched labels, bringing out *Fire and Ice* with Elektra in 1992. Unfortunately, this was to be Yngwie's last release on a major label for a few years, though he continued to record for smaller independent labels.

The most interesting of these later albums is his *Inspiration* (Foundation) from 1996. Featuring cover versions of songs by groups and artists from whom he took his greatest



inspiration, the album includes material originally recorded by Deep Purple, Rainbow and Jimi Hendrix.

"The whole album was put together for

fun," Yngwie laughs. "I just called up some friends and said, 'Hey, I have a studio. Do you want to come over?'" While Ritchie Blackmore and Jimi Hendrix have exerted an

influence on Malmsteen's guitar playing in obvious ways, *Inspiration* also includes his take on tracks from progressive rockers Kansas, Rush and U.K. That Yngwie chose to do an album entirely made up of such cover versions speaks of a healthy respect for Sixties and Seventies rock that parallels his great reverence for classical music. This particular blend of groups also suggests something about the range of rock influences that have worked upon Malmsteen over the

more to Malmsteen's musical gifts than connecting the dots on the guitar neck.

The *Concerto Suite* is not a slavish attempt to imitate classical music; in fact, it is precisely the way it blends rock with classical music that makes it compelling. Bringing these two worlds together was not without its technical problems, however. The volume needed by Malmsteen to obtain the desired guitar tone was too loud to allow him to record on stage with the orchestra; when

"I think what differentiates me from all of the other people is that I deliberately incorporate a lot of melody into my playing."

years—a range that is perhaps broader than his critics might expect.

But Malmsteen is back on the major-label scene again, and he is blazing with a double-barreled assault. While his newest album, *Facing the Animal*, has been issued worldwide through Polydor, the flamboyant guitarist is also preparing the release of a large-scale classical work, his *Concerto Suite for Electric Guitar and Orchestra in Eb minor, Op. 1*. Clocking in at about 50 minutes, this impressive multi-movement suite features Malmsteen playing both electric and acoustic guitar. As he played a recording of substantial excerpts from his work for me in the New York offices of Mercury Records, it was clear that Malmsteen is very proud of the piece: "You've got to hear the whole thing. I went full-out this time!"

The *Concerto Suite* reveals a lot about Yngwie as a musician, in a traditional sense. He is not conservatory-trained in music: what he understands about classical music he has picked up almost entirely by ear. He did not compose the piece according to formal models learned in music theory or composition classes; instead, he imitated the baroque music he has listened to since he was a boy in Sweden. "The notes came totally naturally to me. Things like that are so ingrained in my head; I've listened to it since I was a little kid."

It is clear from Yngwie's description of this music and the way he composed it that he is able to hear entire musical textures in his head. He doesn't just hear his guitar lines over a basic harmonic or rhythmic pattern; he hears all the parts. Ironically, many students complete graduate degrees in major music departments without ever acquiring this level of aural imaging. It would seem, then, that Yngwie is simply hard-wired for music, and the *Concerto Suite* will convince many listeners that there's

he turned the volume down, the rattling of his jewelry was picked up on the microphones during the quieter passages. Yngwie's solution was to record the guitar parts later, though this presented the significant challenge of working without the benefit of seeing the conductor. He also had the orchestral instruments recorded on multiple tracks so that he could blend the ensemble after the guitar was added. In the world of classical music, in which recording engineers work to create the illusion of the single ambient space of the concert hall, pop-style multitrack mixing and overdubbing are more the exception than the rule.

Malmsteen's respect for musical tradition is most obvious in his career-long fascination with classical music, and the *Concerto Suite* is simply the most recent manifestation of this tendency. Yngwie's respect for the rock tradition comes to the fore when he discusses Deep Purple, Rainbow and, surprisingly perhaps, the British progressive rockers of the Seventies. Malmsteen admits that it was Genesis that really turned him on to classical music. If the image of a pre-pubescent Yngwie grooving to the strains of "Watcher of the Skies" seems strange, it's probably because Eighties heavy metal is usually not thought to be much indebted to Seventies progressive music. And it is worth noting that Malmsteen does not feel that he was influenced by progressive rock guitarists like King Crimson's Robert Fripp or Yes virtuoso Steve Howe ("no influence at all," he claims); it was the way these groups used classical music in a rock context that inspired him.

Maybe it's something about growing up European, but Yngwie seems to enjoy engaging the past to create new music. Both new CDs do this, each in its own distinctive way. In his own way, then, Malmsteen is a traditionalist: "You have to remember," he says,

"I make my living playing a piece of wood."

I had the chance to speak with Yngwie at some length when he was in New York recently. Our conversation covered such topics as the new album, the *Concerto Suite*, Yngwie's relationship with classical music, and his admiration for Seventies progressive rock.

GUITAR WORLD: You have a new CD out called *Facing the Animal*. How would you compare it to your other releases?

YNGWIE MALMSTEEN: This album is definitely, by any standard, the most song-oriented, and I think where I've really matured is in the songwriting. And coming along with songwriting is my guitar playing as well, because my guitar playing is basically instant composition. I improvise everything, always. I never have a figured-out note from any solo. When it comes to solos, I truly play what I feel is the best thing for the song. I'm not saying there's not enough shredding on this album, because there certainly is. But the songs themselves are very, very strong.

I mean, my songwriting has certainly taken a quantum leap with this one, whether it's the ballad I dedicate to my beautiful woman, "Like an Angel," to more suggestive, simplistic music, like the title track. There's not much to it, but it does say a lot anyway. Then you have more advanced tracks like "Brave Heart" or "My Resurrection." I've gone into 7/4, different time signatures and stuff with "Enemy." There's a lot of variety here—I think it's an album that a lot of people can enjoy, quite simply because it isn't "same-y." It sounds fresh and it feels fresh. And that's hard to do after 15 albums!

GW: It seems that the keyboards play a more active role on this album; there's a lot of nice interplay that harkens back to your earlier records like *Rising Force*.

MALMSTEEN: Maybe. There are a lot of keyboards on the record. Mats [Olsson] is a great keyboard player—he's been in my band longer than I have, it seems. He just doesn't cause any trouble and he's a sweetheart. He's a very good guy—and an incredible player. When we were recording the end of "Another Time," I said, "Hey, why don't you take this solo?"

Of course, with all these brand-new synthesizers that are out now, the cello samples and stuff, you can really orchestrate your rock albums quite a lot. It's a wonderful thing. For example, the opening to "Like an Angel" is obviously played on keyboards.

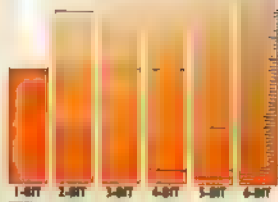
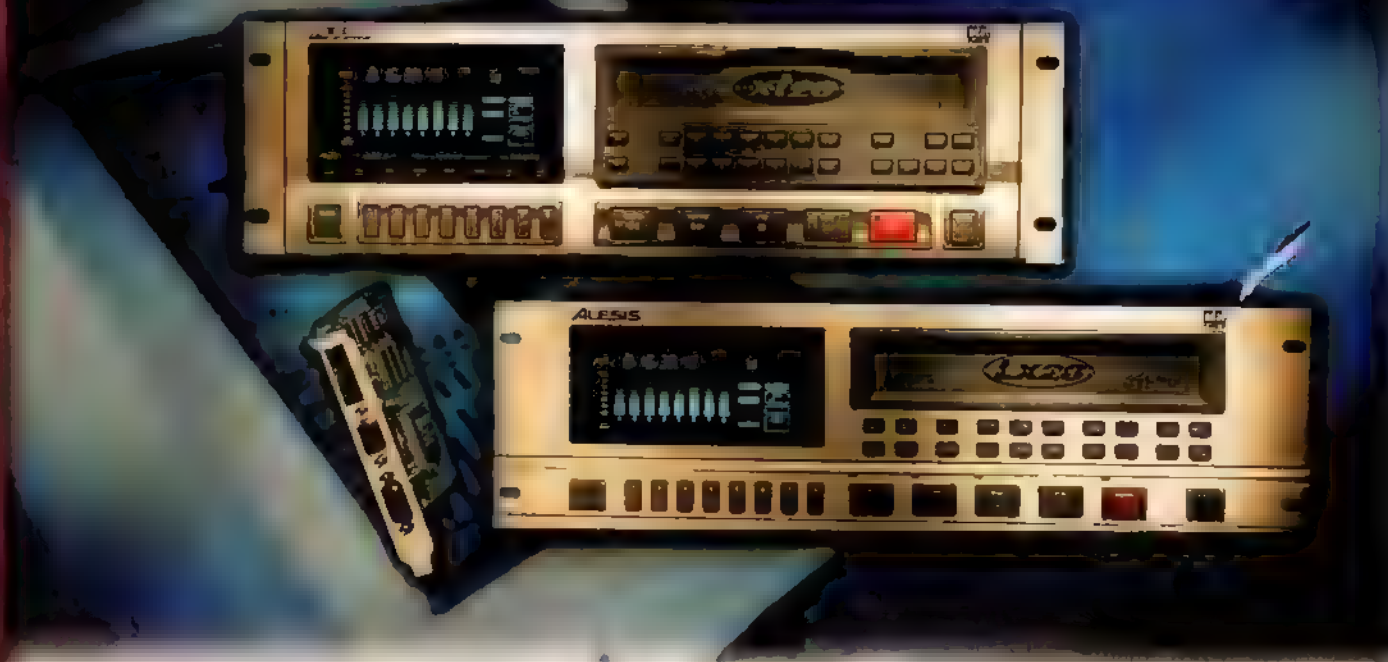
GW: Will you tour with the band that's on the album?

MALMSTEEN: Yes. I'm really happy about [drummer] Cozy Powell. He drives the bus, man.

GW: In a way, Cozy is a connection between your present and the bands you admired

Continued on page 91

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UNCHAINED

Jerry Cantrell releases his first solo album and frees himself from the monumental bog that is Alice in Chains.



**BY MARC WEINGARTEN
PHOTOGRAPHY BY DANNY CLINCH**

"Shit, that's cool, man!"

Jerry Cantrell is sitting in the breakfast room of New York City's Rhiga Royal Hotel, inspecting the cover art for the vinyl version of his album, *Boggy Depot*, and he clearly likes what he sees. The mock-up is striking—a neo-Gothic tableau depicts a naked Cantrell waist-deep in, well, a boggy depot, and rubbing mud all over his body while a craggy tree hovers menacingly overhead. Cantrell's coolly diffident facade fades away, and his eyes and voice become filled with the giddy enthusiasm of a heavy metal stoner kid who used to spend hours examining Black Sabbath album covers for cryptic messages.

I GREW UP listening to vinyl, and I miss the cover art," says Cantrell. "How can you do cool designs on a puny little CD? This is killer, man!"

Cantrell's amped up, and with good reason. After six years as the guitarist, primary songwriter and occasional vocalist for Alice in Chains, he's about to come out as a solo artist. But for all his excitement, Cantrell cannot view the development as the culmination of a well-planned career strategy. The truth is, he really had no other choice.

Three years have passed since the release of Alice's last studio album, *Alice in Chains*, during which time there has been endless speculation about the band and especially Layne Staley, the tortured frontman who has been less accessible of late than Jimmy Hoffa. During a rare public appearance for the taping of the band's 1996 performance on *MTV Unplugged*, Staley acquitted himself well—give or take a few flubbed cues—but looked like a leather-clad cadaver. Other than that, nothing, aside from talk that the hermetic Staley was succumbing to a brutal heroin habit.

Soon, the band members' pat reassurances about Staley's well-being began to ring hollow, and when they didn't tour behind *Alice in Chains* or the *Unplugged* album, there was talk of an imminent split. This from a band whose last studio album had entered *Billboard's* Top 200 Albums chart at Number One. 1992's *Dirt*, their previous full-length effort, had sold over three million copies and been hailed as a metal masterpiece. Alice (which also features bassist Mike Inez and drummer Sean Kinney) was at the peak of its game—and yet it looked like it was throwing in the towel.

While Staley was waging a losing battle with his demons, Cantrell was enduring a private hell of his own. Not only was Alice's inactivity frustrating him, but he was also in the throes of a nasty break-up with his long-time girlfriend. Making matters worse was the advent of electronica; suddenly, it seemed, Seattle was known more for its silicon chips than its guitar bands. Feeling unmoored both professionally and emotionally, Cantrell decided to stop moping and start writing.

The end result, *Boggy Depot* (Columbia), is at once a rallying cry for beleaguered fist-pumpers and a wrenching exercise in public soul-baring. Free from Alice's chains,

Cantrell roams from one genre to the next with impunity, his guitar grinding and boring its way through it all like a drill bit. "Cut You In," the album's first single, is a twisted samba, while "Jesus Hands" is just plain spooky; there's even a country-fried tune called "Between."

Is this the start of a new phase in his career, or merely a temporary detour? As the following interview indicates, it seems that

CANTRELL: We haven't gone public and said that we've broken up, because how do you call something like that over? You never want to shut that door. I love those guys, and hopefully we'll be able to do something again, but it won't be for a while.

GW: It's admirable that you've stuck together despite all the drug and personal problems that have beset the band.

CANTRELL: We're buds first and foremost,



"To be honest, I'd just be happy being the lead guitarist and singer for Alice in Chains."

not even Cantrell knows for sure.

GUITAR WORLD: The status of Alice in Chains has been uncertain for a while. How long have you been wanting to do your own record?

JERRY CANTRELL: It's something I never really wanted to do, but the way things have played out, it's like, why not? To be honest, I'd just be happy being the lead guitarist and singer for Alice in Chains. It's always been my first love, and always will be, but with the situation being what it is...we've been together for a long time, and right now it's kinda played out. It's time to let it be. Now I've got to step up to the plate and take a few swings.

GW: Has the band broken up?

and all that stuff is nobody's business but ours. There are things that need to be addressed, but we don't want to talk about the drug issue anymore, and we don't want to talk about Layne anymore. As his friend, it's not my right to do that. It's been really tough, and we've been hammered a lot because we kept our word to each other. It's easy to get fucked when the shit's going down, but you've got to stick tight.

GW: You've got some interesting players on the record—Norwood Fisher and Angelo from Fishbone and Rex from Pantera, among others.

CANTRELL: Actually, it was pretty much the same guys from the 1993 Lollapalooza tour. I really wanted this record to

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have its own vibe. I didn't want Alice to carry over to these tunes. These are guys I've always admired, and it worked out great—they wound up choosing the songs we wanted them to play on. I've known Rex and the Pantera guys since I was 19. I like the range of players we have. There are four different bass players, but the record doesn't stray at all, from a stylistic standpoint.

CANTRELL: I really don't know where that comes from; it just comes naturally to me. I could sit down and figure it out, but what's the use? Off-time stuff is just more exciting—it takes people by surprise when you shift gears like that before they even know what the hell hit 'em. It's also effective when you slow something down and then slam 'em into the dash. A lot of Alice stuff is written

CANTRELL: That's very easy for me to slip back into. I'm half Yankee and half red-neck, and I love country music; I was raised on it. My mom and dad played it all the time—Hank Williams, Merle Haggard, George Jones. Country is simple, heartfelt and very sad; that's probably why I like it so much.

GW: On *Boggy Depot*, you demonstrate yet again your proclivity for exploring the dark side in your music.

"We don't want to talk about the drug issue anymore."

CANTRELL: I don't know why I'm drawn to that. I can relate to that vibe because I know it. My parents divorced when I was seven, and my mom died in 1987 when she was only 43. It was really hard; I miss her all the time. She's still with me, though—I fully believe she's watching out for my ass.


GW: Tell me about the gear you used to record the album.

CANTRELL: A lot of it was the same stuff I used with Alice. The Peavey 5150 head that Eddie Van Halen gave to me, a lot of Marshalls, some Fenders, Soldanos—a bunch of different amps. We just switched it up based on what the song called for. We used a lot of old Rat pedals, and an Electro-Harmonix distortion on "Jesus Hands." We also used some vintage crappy mikes on a bunch of stuff. [Producer] Toby Wright used this mic he bought for \$20 at a pawn shop on "Keep the Light On."

GW: How about guitars?

CANTRELL: Pretty much the same guitars I used on the Alice records: the G&L Rampage, the '52 Goldtop Les Paul, some old Strats and Teles. I bought Nancy Wilson's Les Paul Jr. and used that a lot on the record. I've got a new Fifties-era Les Paul that Gibson sent me that I really like a lot. On certain songs, I mixed up the guitars. Like on "Dickeye," I had the Goldtop on the left channel, and the white Les Paul reissue on the right.

GW: So what's next for you?

CANTRELL: I'm gonna get a band together and go on tour. I want to put together a band that has its own identity, tour, and then go right back into the studio and make another record. Basically, the main thing is to take as much time putting together the band as I did putting together the album. Then we'll see what happens after that. 



GW: There are some really interesting departures for you on this record. "Cut You In," for example, is almost like a samba, but it has that bizarre, inverted riff.

CANTRELL: I was pretty hammered when I wrote that tune—I just started humming this thing I had in my head, and I grabbed this guitar I made in high school—it's a white Strat that I call Embo, which stands for Eat My Butt Out. Anyway, I grabbed the guitar and wrote it in about 20 to 30 minutes.

GW: The song features one of your trademarks—several odd time signatures—as do other songs on the album.

that way—"Them Bones" is a great off-time song.

GW: You're obviously still into slow tempos.

CANTRELL: That's just a natural thing—it's more dramatic, and it carries more impact. I guess that's just how I am. I'd rather draw something out than rush it and get it over with. It's good when you can drag someone though it, and slowly turn the spit that way.

GW: You experiment a little with country music on the record. "Between" has a distinctly county feel to it, and you even sing with a little twang in your voice.

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Jimmy Page and Robert Plant take their historic collaboration to the next level with *Walking Into Clarksdale*.

by Alan di Perna
Photography by Ross Halfin

When you're *Guitar World*'s emissary and find yourself face-to-face with Robert Plant, one question becomes inevitable:

"So, Robert, you playing much guitar lately?"

"Not if he can help it," the weathered but still golden-haired singer quips, jerking a thumb in the direction of Jimmy Page, who is slumped languidly in an armchair.

"All right then," Page counters, a smile of mock menace half concealed by a downwardly mobile lock of dark hair. "Where's my notebook? I've written some very nice lyrics."

"Okay, okay." Plant retreats, feigning horror. "Fair enough. Horses for courses."

WHICH IS A quaint English way of saying that, some 30 years down the road from their first meeting, Jimmy Page and Robert Plant know exactly where they stand with one another. Way down inside, each of them harbors a keen appreciation and respect for his partner's unique gifts. Robert Plant is, after all, one of rock's most distinctive vocalists—not to mention a lyricist whose elfland dreamscapes have inspired at least three micro generations of bong hit philosophizing.

And Jimmy Page is universally acknowledged as one of the foremost guitarists of the entire rock era. Amid the great Six String Trinity—Clapton, Beck, Page—the latter has distinguished himself as a guitar orchestrator of epic scope. As Led Zeppelin's guitarist, co-composer and producer, Page wrested a magical spectrum of new colors from his myriad guitars—colors that went to paint one of the biggest pictures in all rock. Page's electric soloing has always come on stronger than napalm. For many guitarists, this would be enough. For Page, it's just part of a larger portfolio that also includes groundbreaking achievements in electric guitar textures and subtle acoustic work in a legion of exotic tunings. Page's restless imagination has never confined itself to any one musical genre or approach. That has been a constant factor throughout his career: as British Invasion sessioneer, endgame Yardbird, Led Zep mastermind and in his post-Zep activities as a solo artist, film composer and sometime member of the Firm and Coverdale/Page.

For a long time, it looked as if Page's partnership with Robert Plant—for many, his most fruitful alliance—was strictly a past-tense proposition. Just another page in the rock history books. The assumption was that Page and Plant's dancing days together had ended for good when Led Zeppelin disbanded in 1980, following the death of überdrummer John Bonham. Nevermore would these two titans bestride the same stage. Or so it seemed.

Page and Plant put an end to all such sad

surmises when they reunited in 1995 for an MTV special titled *No Quarter: Unleaded*. A videocassette, album and world tour of the same name followed in the wake of the show's initial broadcast. In all formats, our heroes brought new artistic maturity to classic Zep repertoire, weaving in Moroccan percussion, medieval hurdy gurdy, folkstyle banjo and an Egyptian orchestra. Zep lovers left one another trampled under foot as they

musical collaboration. And to prove it, we now have *Walking Into Clarksdale* (Atlantic), the duo's first full album of all new material since Led Zeppelin's 1980 swan song. Recorded by alt rock major thinker Steve Albini (Nirvana, Pixies, Bush), the disc is a no frills affair that finds the ex-Zep twosome getting down to cases with the *No Quarter* rhythm section of Michael Lee on drums and Charlie Jones on bass, plus a very select list of auxiliary play-



“Are there going to be any more solo albums from either of us? No. We’re not solo anymore. We’re a duo.”

scrambled to retail outlets and box offices to snatch up their personal piece of this momentous event.

But the reunion was no greedy one-off. It was a genuine renewal of Page and Plant's

ers. But the album's forthright recording approach doesn't prevent it from being a work of considerable scope. Edgy film noir balladry brushes against blustery, blistering blues rock. The exotic “Most High” sounds just the

ROSS HALLER

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right note of post-"Kashmir" desert drama. And the opening track, "Shining in the Light," recalls the slippery rhythmic interplay of Page and Plant's Led Zep heyday as the world's most shaggable pagan rockstars.

Throughout, Page never fails to sprinkle six string faerie dust where appropriate, and to come down hard with the biggest, baddest Les Paul tone in history when the tune calls for it. *Clarksdale*'s broad stylistic range pro-

answer is no. We're not solo anymore. We're a duo. It's the best way. We spark off each other in such a brilliant way. I'd missed Robert's voice and the working relationship we had, writing together. He'd certainly missed my guitar and that very aspect of inspiring each another. It's really fortunate that we still have the ability to do that after all this time.

GW: How did the *Walking Into Clarksdale* pro-

ject come about? Did the idea come up during the *No Quarter* album, video and tour?

GW: What was your initial vision of how you wanted *Walking Into Clarksdale* to sound?

PAGE: I always saw it as a collection of songs

"We get on much better than we used to, certainly better than we did during the latter days of Led Zeppelin."

and moods that, hopefully, present a musical landscape. "Shining in the Light" [the album's "Over the Hills and Far Away"-sounding opening track] is kind of the access point to this whole landscape with high peaks and mountains and smoky valleys. It's an atmospheric record, really; and something with a lot of information, even though we knew it was going to be very minimalistic. That was the direction we wanted to take after the *No Quarter* project. Because that had so many musicians on it, when we were touring, it was hard to hear the subtleties of what I was doing. So it was back to what we know best, which is writing songs within the format we always have: bass, drums, guitar and voice.

GW: Is that how it was with Led Zeppelin, too—the four of you in a room, writing together?

PAGE: Of course—at the end of the day, anyway. As individuals, we all had ideas that we'd present. But, ultimately, it was a four-piece band, and the songs had to be developed for that format. And that's still what Robert and I feel most comfortable with.

GW: *Walking Into Clarksdale* is a pretty spare-sounding record in a lot of ways. The rhythm section is quite unadorned.

PAGE: We wanted it to be a performance album. Every note that was played was in its place to mean something. There were no embellishments just for the sake of it. So it is a minimalistic record. And we've already been touring Eastern Europe as a four-piece band. There are only about four numbers where we're augmenting the band with keyboard, mandolin or accordion. But the rest of it is all four piece. That gives us the freedom to move around and improvise, like we did in the old days. It's been really good.



vides an ideal arena for Page's guitaristic imagination. Time has not eroded the borders of his far-flung creativity.

To meet the press and promote *Walking Into Clarksdale*, Plant and Page recently commandeered an entire floor of a chic Manhattan hotel—how Led Zep! The lightweight banter subsides as Page takes leave of Plant and leads the way to his private chamber. The celebrated guitarist is looking solid these days, his hair cropped to not quite shoulder length. He's wearing a tie-dyed T-shirt and a mystical looking crystal pendant. He eases into a sofa and focuses his attention fully on the subject he has always taken most seriously: music.

GUITAR WORLD: Now that you and Robert are back together, is it for keeps this time?

JIMMY PAGE: You mean are there going to be any more solo albums from either of us? The

project come about? Did the idea come up during the *No Quarter* album, video and tour?

PAGE: I think it was a natural extension of the spirit we learned to conjure up. We wrote some numbers in the initial stages of getting back together, and the conduit for that was the *No Quarter* project. After 14 years of not working together, apart from guesting on each another's albums, we got together with some drum loops [prepared by noted world beat producer Martin Meissonnier—GW Ed.]. And on the first day we came up with "Yallah" and "Wonderful One," which were both on *No Quarter*. The chemistry was immediate.

No Quarter also brought [drummer] Michael Lee and [bassist] Charlie Jones into the picture. They'd worked with Robert before and knew him well. And they got to know me over the course of the project. So after we'd finished the *No Quarter* tour and



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CELESTION

Mannish Boy

An older and wiser Robert Plant summons some of the old black magic of his Zeppelin youth for his latest project with Jimmy Page.
by Alan di Perna

A HOTEL ROOM door swings wide and there's Robert Plant, caught in the act of swathing a blonde woman with an oriental scarf to conceal her face. He shepherds her out the door, assuming a comically exaggerated "no publicity, please" attitude, and then turns to welcome his interviewer.

"It's a penis substitute, you know," is his first pronouncement on the subject of the guitar. He murmurs this confidentially while leading the way into his room. Even though he's in his fifties, Plant sees no reason why he shouldn't wear tight black leather pants and entertain blondes in his quarters. Why not? He's Robert Plant. The deep lines on his face and the reading glasses he occasionally uses are the only outward signs of his age.

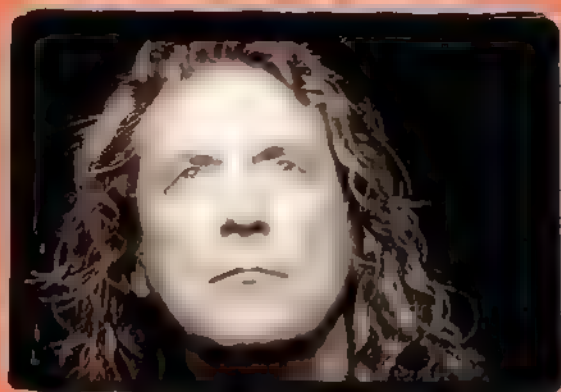
Plant seems to have held on to the best parts of youth while also acquiring the wisdom that maturity brings. He's evolved into a sort of post-hippie gentleman adventurer—a seasoned world traveler whose wanderlust seems primarily driven by his insatiable musical curiosity. The TV console in his room is littered with cassettes of music ranging from the Mississippi Delta to the Nile Delta, with many other points in space and time well represented, from Sixties psychedelic rockers Moby Grape to Nineties ambient world dub *fakkirs* Transglobal Underground.

The urbane Mr. Plant takes out a *tamboritz*—a small, stringed instrument from Eastern Europe that he picked up on his and Page's recent tour through Bulgaria, Rumania and Turkey. He executes a few minor-key drone riffs and then settles down to chat.

ROBERT PLANT: So you want to talk about my guitar style, huh? Well, I used to think that Dick Dale had all the licks.

GUITAR WORLD: Did you hesitate at all over continuing on with Jimmy after *No Quarter* and doing this album of all new material?

PLANT: No, not at all. In fact I think that *No Quarter* was a catalyst for this project. Because whatever adventures we had with "Four Sticks" and "Kashmir" and that Egypt-



ian ensemble was just a kind of calling card to bring our careers up to date. And I knew that, after all those years of being apart, Jimmy's work and the angle or zone where he was coming from cerebrally hadn't diminished. If anything, because we haven't worked together, we've got even more of a lust to create edgy material. And also our relationship was sorting itself out, and we were growing up. We were becoming big boys. So all these things have fueled a new career for us. It's really comfortable. Much more comfortable today than it was two years ago.

GW: There's an elegiac quality that comes across in many of your lyrics for this album, particularly on songs like "When the World Was Young," and "When I Was a Child." A sense of nostalgia for a lost golden age, or lost youth.

PLANT: Not a lost golden age. It's still there, you see. We've all got it. We've all got the capacity to feel like that. It's just that we take on board so many other distractions. During our travels in the last three weeks, through what was Soviet occupied Europe, I felt those qualities in the people there. But I feel them diminishing all the time among us [Western] people, because we're too busy being busy. So there is something quite beautiful about innocence and a world free of cynicism. And you do tend to toughen up in this game. So I guess it was more or less to say, "Hey look, this is the way it can be, too." "When the World Was Young" really is a reflection of another way of living one's life, if you like.

GW: What is it about North African and Arabic music that's held such an appeal for you

Continued on page 103

JIMMY PAGE

GW: Many of your guitar tones on the record have a dry, angular quality. They almost remind one of the *Presence* album at times.

PAGE: Maybe so, yes. I try working with effects and making effects work for me. "When I Was a Child" just came out of using this Roger Mayer Voodoo Vibe pedal. I set it up and just started playing around with it. Before long, I had the first part of the verse, and then I thought up the chorus afterwards. But it was really dictated by the effect and being inspired

"With Led Zeppelin, we weren't attempting to be fashionable. Each album was simply a reflection of where we were at the time of the recording."

by that. Other numbers, like "Burning Up," just involved putting the guitar amp up really loud. That song was done in one take. It was one guitar all the way through.

GW: Even the solo?

PAGE: All of it was done in one go, yeah. It's great to work like that, because you get the real energy of what you're doing. It's not dissected afterwards on a computer or anything. It's just a live performance. I think that's how we got the different moods and atmospheric qualities that are on the record, by tapping into those live performance energies.

GW: How do you go about choosing which guitars and amps you're going to use for a particular session or album?

PAGE: It depends. As I say, sometimes you write a number or a riff around the tone of a particular piece of gear. But it also depends on how you feel at that moment. I used a Gretsch on this album, and a Les Paul, obviously. And I was using a [Fender Custom Shop] Tonemaster amp, which was really user friendly. It made every guitar sound good. You know how it is with some amps: they're really good with, say, a Les Paul, but if you plug in a Strat, it just doesn't happen. But with this Tonemaster all my guitars sound good. Joe Perry turned me onto it. He said, "Try this amp out, it's great." And it came along at a good point. Because when we first went on the *No Quarter* tour we had [ex-Cure member] Port Thompson with us on second guitar. But Port's wife was pregnant, and he had to leave the tour to give her some support at home.

Continued on page 97

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Secrets of 'Kashmir'

All will be revealed! Jimmy Page unravels the exotic mysteries of Led Zeppelin's epic ode to the former princely state in Southwest Asia.
by Jimmy Brown



"I REALLY DON'T like showing people how I play things; it's a little embarrassing because it always looks so simple to me," says Jimmy Page. But looks, and sounds, can be deceiving, especially when it comes to performing more than a few Led Zeppelin riffs authentically. In this lesson, we'll see exactly how Jimmy plays one of his greatest masterpieces, "Kashmir," from the band's classic fifth studio album, *Physical Graffiti*.

The first thing you'll need to do is get in DADGAD tuning. To do this, first tune your low E and high E strings down a whole step to D, using your regular D string as a reference pitch. Play a natural harmonic on the 6th string at the 12th fret and tune it in unison with the open 4th string, then tune the open 1st string to match the 12th-fret harmonic on the 4th string. Now that you have your three D's, all you have to do is detune your B string one whole step to A, using the 12th-fret harmonic on your 5th string as a reference pitch. Your strings should now be tuned, low to high, D, A, D, G, A, D.

The next order of business is to try to emulate Jimmy's beefy, twangy tone on "Kashmir" (he played his Danelectro guitar through a slightly overdriven tube amp on the original recording). Use your guitar's bridge pickup and a moderate amount of gain (not too dirty).

FIGURE 1 depicts the main verse riff that begins the song, with the chord shapes Page used illustrated above the staff. Be sure to

FIGURE 1 "Kashmir" intro/verse riff

"DADGAD" tuning (low to high: D, A, D, G, A, D)

Moderately Slow, Heavy Rock ♩ = 80

Chord diagrams for D5, B♭/D, and D6 (no 3) are shown above the staff. The staff notation includes a key signature of one flat (B♭) and a 4/4 time signature. The riff consists of a series of downstrokes on the 4th, 5th, and 6th strings, with the 4th string being played in unison with the 5th string at the 5th fret. The bass line consists of a steady eighth-note pattern on the 6th string.

Chord diagrams for D7 (no 3) and D octaves are shown above the staff. The staff notation continues the riff, with the 4th string being played in unison with the 5th string at the 5th fret. The bass line continues with the same eighth-note pattern on the 6th string.

FIGURE 2 bridge riff (DADGAD tuning)

Chord diagrams for Dsus4, D, Dm7, Am/D, D5, and Dmaj7 (no 3) are shown above the staff. The staff notation includes a key signature of one flat (B♭) and a 4/4 time signature. The riff consists of a series of downstrokes on the 4th, 5th, and 6th strings, with the 4th string being played in unison with the 5th string at the 5th fret. The bass line consists of a steady eighth-note pattern on the 6th string.

use all downstrokes to play this figure and right-hand palm muting (P.M.) to silence the strings between strums (the low D note should be allowed to ring for an extra beat after you hit it, though it too should be lightly palm muted to keep it from ringing too long). Notice that the open 4th string is played in unison with the fretted D note on the 5th string at the 5th fret (your regular tuning

notes). Use the left-hand fingerings indicated below the chord boxes to play this figure and be careful not to inadvertently mute the open 4th string with your fretting fingers as you form the chord shapes.

Page used these same unison D's on his main riff to "Whole Lotta Love" (*Led Zeppelin II*), except in that riff he bent the fretted D note on the 5th string slightly upward

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with his index finger to create a haunting dissonance. "I used to do that sort of thing all over the place," he says. "I did it during the main riff to 'Four Sticks' " (*Led Zeppelin IV*). In "Four Sticks" Jimmy bent the fretted G note on the 4th string while letting the open G string ring.

FIGURE 2 illustrates the descending chord sequence in "Kashmir" that serves as the song's big bridge riff (0:53). As the chord boxes above the staff reveal, this figure is comprised of two simple two-finger shapes on the 1st and 3rd strings that alternate as the fretting hand moves down the neck. These chords, minus the added open-string notes, are Dsus4, D, Csus4, C, Asus4, A, Gsus4, G, Fsus4 and F. "The chords are really very easy," says Page. "The descending chord sequence was the first thing I had—I got it from tapes of myself messing around at home." Again, notice Page's use of *open-string drones* (in this case the 2nd string, tuned to A, and the 4th string, tuned to D). As with **FIGURE 1**, make sure you fret the notes from directly above the strings so you don't accidentally mute the open strings.

The first of these two shapes (the "sus4" shape) is the same one Page used to play several of the chords in the beginning of "The Rain Song" on *Houses of the Holy*. On that song though, he used D G C G C D tuning (low to high) and fingered the shape on the 2nd and 4th strings while strumming strings 1-5. He used this shape in open C tuning (low to high: C G C G C E) during the verse sections of "Friends" (*Led Zeppelin III*) to play the haunting octave-doubled countermelody on strings 3 and 5 while strumming all six strings. Jimmy took a very similar approach using this same tuning in "Most High" (see this month's transcription). Now, back to "Kashmir."

"After I came up with the 'da-da-da, da-da-da' part," Page adds, referring to **FIGURE 1**, "I wondered whether the two parts could go on top of each other, and it worked! You do get a dissonance in there, but there's nothing wrong with that. At the time I was very proud of that." If you listen closely at 0:53, you can hear what he was referring to; the verse riff actually continues behind the pre-chorus figure.

FIGURE 3 depicts the interlude riff that begins at 2:12, with fretboard diagrams of the chord shapes Page used illustrated above the staff. All the chords in this riff, like those in **FIGURE 1**, should be muted after they're strummed. The single-note fill at the end of the fourth bar (first stated as a pick-up to the riff at 2:11) can be picked using all downstrokes or a combination of downstrokes and upstrokes.

For the song's dramatic chorus section

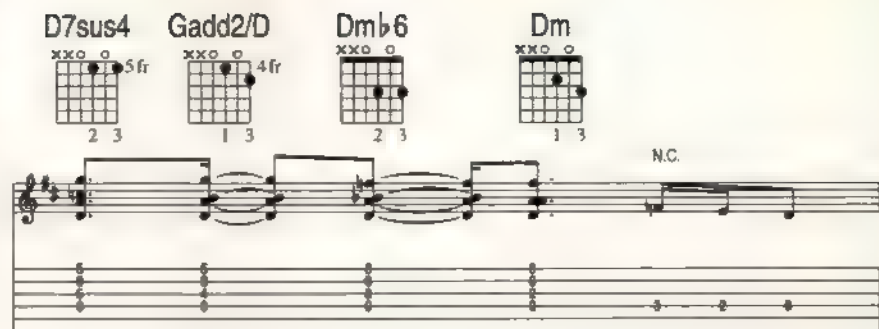


FIGURE 3 interlude riff (DADGAD tuning)




FIGURE 4 chorus chords (DADGAD tuning)



that follows at 3:21, Page plays a G5 power chord for two bars then shifts his hand up two frets and plays an A5 chord for two bars, strumming all six strings in a loose, syncopated rhythm. **FIGURE 4** illustrates these two chord shapes. Notice in each chord that the root is doubled in three octaves on strings 6, 4 and 1 while the fifth is doubled in two octaves on strings 5 and 3 with the higher octave doubled in unison on the 2nd string.

As Page strums these chords, bassist John Paul Jones improvises "Arabian string symphony" melodies on the Mellotron keyboard using notes from the D harmonic minor scale (D E F G A Bb C#)

over both chords. During the final chorus, beginning at 6:59, he plays a memorable ascending scalar line (doubled in octaves) over the G5 chord which he repeats until the song fades out, and improvises noodly fills over the A5 chord each time. This line begins with the G Dorian mode (G A Bb C D E F) and ends with the last four notes of the ascending form of the D melodic minor scale (G A B C#), with the C# note landing on the downbeat of the A5 chord. 

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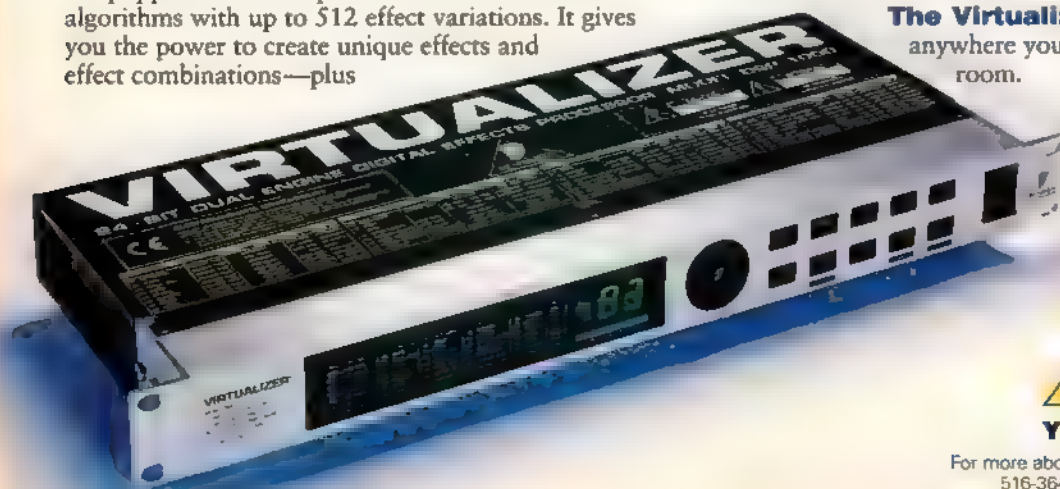
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Not of This Earth

by Andy Aledort

Joltin' Joe Satriani makes his otherworldly technique crystal clear in this exclusive lesson.

"MY GUITAR PLAYING on this record is not at all didactic or methodical," says Joe Satriani. "I'm trying to show people that I'm really not like that. If a shameless display of non-technique—like stepping on some weird box and holding one long sustained note—is what the song calls for, then that's what I'm going to do."

Satriani, perhaps the world's foremost purveyor of instrumental rock guitar, is free-associating, sharing the musical and emotional sensibilities that inform *Crystal Planet*, his powerful new album. "I'm under this funny umbrella, this 'rock and roll instrumental' thing," says Satch. "I'm not really fusion or traditional rock, but I entertain kind of a wide audience. Some of the stuff is simple, and some of it is complicated, but it's all wrapped up in this fun, high-energy atmosphere." High energy, technical, *non-technical*—all of these could describe the guitar playing on *Crystal Planet*. And one other thing: the stuff is challenging.

Satriani sat down with *Guitar World* to give us a tour of *Crystal Planet* and offer some insight into licks from his previous albums, as well.

The first single from *Crystal Planet* is "Ceremony," which begins with a quiet, dreamy melody played with a wah-wah. **FIGURE 1** illustrates the tune's intro. "This opening riff is based primarily on shifting two-note figures," explains Satch, "starting with an index-finger barre across the A and D strings at the 6th fret. After hammering on and off the 7th fret with the middle finger, the pinky reaches up to the 9th fret on the low E string for the C# note."

On the last beat of the second bar, Satriani plays a B5 power chord on the bottom two strings with his 2nd and 4th fingers while still barring the G# note (4th string/6th fret) with his index finger. When played over the B5 chord, this note functions as an added sixth. "When I play this chord the second time through," says Satriani, "I add the high C# note" [3rd string/6th fret]. This note functions as the second/ninth over the



root note B.

Notice also that the figure has two endings: on the first ending, Satch holds the G# note as a *common tone* while playing a descending figure on the 5th string, ending at B; on beat 3 of the second ending, he ends the line differently, moving the G# note down a whole-step (two frets) to F#, which he plays over an open E5 power chord, creating a cool-sounding Esus2 chord.

"I really love this 'sus2' chord," he says.

"There's another song on the album, 'Secret Prayer,' that is based almost entirely on this one chord form." **FIGURES 2A** and **2B** illustrate examples of this chord form moved up and down the neck on the bottom three strings. In **FIGURE 2A**, the chord forms ascend; in **FIGURE 2B**, they descend. In these examples, the chord voicings are played as arpeggios, fretted with the index finger, middle finger and pinky. Be sure to allow all notes to sustain for as long as

possible. Experiment with these chord forms and try to devise some interesting chord progressions of your own. [Well-known instances of this same movable "sus2" chord may be found in "Floods," by Pantera, transcribed in last month's issue, and "Every Breath You Take" and "Message in a Bottle," both by the Police, transcribed, respectively, in the October '97 *Guitar World* and March '94 *Guitar School*.]

"Secret Prayer" brings to mind the John McLaughlin/Mahavishnu Orchestra tune "Dance of the Maya." When asked about this, Joe exclaims, "Oh yeah! I love that tune! 'Dance of the Maya' is based on a pattern that you hear in a baroque piece by the composer Faure, called 'Pavanne.' I took a similar approach here."

"Another tune on *Crystal Planet* that, to me, has more of a Mahavishnu influence is 'Trundrumbalind,' which is in 5/4 time. It's very similar to 'Dance of the Maya' in terms of the chord voicings, which are all played on the 6th, 4th and 3rd strings, beginning with the root, the dominant seventh and the third. The tune gets wacky at the end, when the figure switches to a progression based on the A whole tone scale" [A B C# D# F G].

Recent developments in pop music seem to have had a major impact on Satriani's approach to his own music. "That's definitely true," says Satch. "I don't think I would have written a song like 'Raspberry Jam Delta-V' if I hadn't been sitting around jamming to Prodigy, the Chemical Brothers and Orbital. When you write an instrumental album, aside from waiting for divine intervention, you have to employ some different angles to keep the music interesting. There's a lot of great stuff happening in music now, and there's no reason not to allow yourself to be inspired by the music around you."

"Raspberry Jam Delta-V" begins with a hypnotic lick that is very deceptive-sounding. "To play this lick," Joe explains, "I begin by holding a B octave with my right hand: I reach over and put my right index finger on the B note on the 4th string at the 4th fret, and my right pinky on the B note one octave higher, on the 1st string at the 7th fret. The B string remains open in between. Then, with my left hand, I tap and pull-off notes on the B string at the 10th and 12th frets, and then incorporate the high E and G strings, pulling-off to the B notes fretted with my right hand." **FIGURE 3A** illustrates the repeated lick Satch plays in bar 4 of the tune's intro.

"I step on the Whammy pedal halfway through the riff," says Satriani. "The Whammy pedal makes the riff sound one octave higher even though I'm using the exact same fingering." He adds, "I'm also using a slap-

FIGURE 1 "Ceremony"

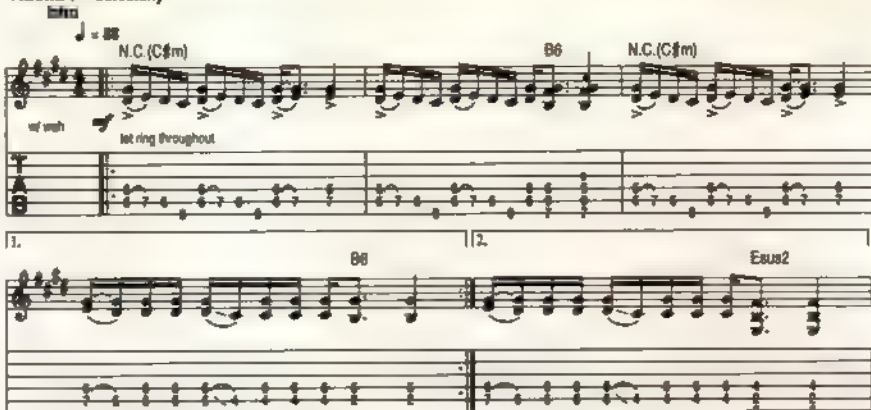


FIGURE 2 Sus2 Chord Progressions

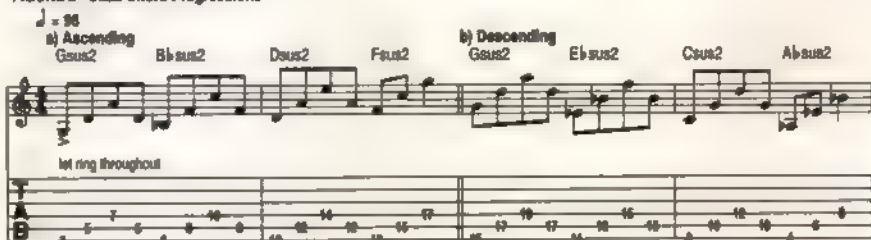


FIGURE 3 "Raspberry Jam Delta-V"

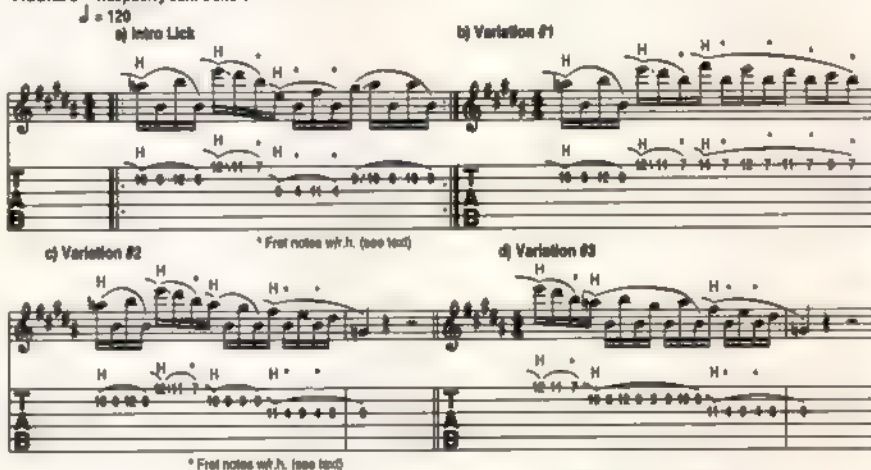


FIGURE 4 "Surfing With The Alien"




back echo effect on the lick, with the echo set to 16th notes. The additional 'drugs' added to the guitar's signal make the lick sound even more psychedelic."

FIGURES 3B-D are variations on this riff. Experiment with this technique and see if you can come up with some cool licks of your own. By the way, the melodies improvised here by Satriani are all based on the B Mixolydian scale (B C# D# E F# G# A), illustrated in **FIGURE 3E**.

"This brings up a funny point," Joe laughs, "because ever since *The Extremist*,

I was on this craze to make things sound not-technical. But, as it turned out, that record was filled with some of the most technically difficult stuff I've ever played! On 'New Blues,' the rhythm track is performed entirely using two-handed tapping, recorded live. But, for whatever reason, no one ever asks me about the technically challenging stuff on that album. At the time, people would say to me, 'Oh, this record seems pretty straight ahead—no weird techniques,' and I was like, 'What, are you kidding?!'

"I realized that when you polish things up



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so that they sound easy to perform, you lose the 'thrill' factor that leads people to say, 'Oh my god, how the hell did you do that?' But it's a double-edged sword: if you showboat, like 'Hey, look at me—I'm reaching over!' people label you a technical-flashy guy. You're doomed to lose one section of the audience no matter which way you go. But I'd prefer that people not be so focused in on the 'flash' aspect, anyway."

The tune that originally made Satriani commercially successful was the title track from the album *Surfing With the Alien*. "I begin with a rockin' rhythm part, played in G down at the 3rd fret," Satch explains. See **FIGURE 4**. "The single-note lick in bar 2 is executed by fretting the Bb note, 6th string/6th fret, with the pinky, followed by an index-finger barre across the 5th and 4th strings at the 3rd fret for the C and F notes. If you were to play these three notes together, you'd get a Bbsus2 chord. This sets up the move to the C5 chord, played on the 'and' of beat 2 in this bar." Notice that the figure is repeated virtually verbatim, but ends with a twist the second time.

The "Surfing With the Alien" melody is based primarily on the G minor pentatonic scale (G Bb C D F), with the inclusion of the sixth, E. The result is a *hexatonic*, or six-tone, scale. **FIGURE 5A** shows a fingering for this scale in the 3rd position, while **FIGURE 5B** illustrates a pattern that begins in the 8th position and ends in the 12th.

FIGURE 5C depicts the first four bars of the "Surfing" melody, which is played in the pattern shown in **FIGURE 5B**. The second and third times Satriani plays the melody, he throws in a few subtle variations; the third time around, he plays the phrase shown in bar 4 of **FIGURE 5C** one octave higher. This is an excellent example of how he gradually develops a melody as it is repeated through a "verse" or "chorus" section, much in the same way a singer would do with a vocal melody. You can hear similar examples of this approach on many other Satch tunes, including "Summer Song," "Ice 9" and "Cryin'."

Another big Satriani favorite is the beautiful ballad from *Surfing*, "Always With You, Always With Me." **FIGURE 6A** illustrates the main rhythm part.

"I fret the first chord shape, Badd4, with my middle finger on the low B note at the 7th fret on the 6th string, my pinky on the octave B note, 4th string/9th fret, my ring finger on the D# note, 3rd string/8th fret, and my index finger reaching back to the 5th fret on the 2nd string for the high E note," Satriani explains. "For the final chord, F#sus4, I fret a low F# root note with my thumb."

For the next section of the tune (see **FIGURE 6B**), Satriani transposes this chord pro-

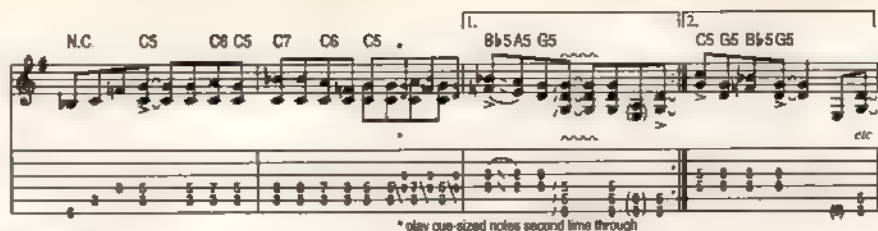


FIGURE 5

a) G Minor Hexatonic Scale, III position (roots are circled)

b) G Minor Hexatonic Scale, VIII - XII position (roots are circled)



c) "Surfing With The Alien" Melody

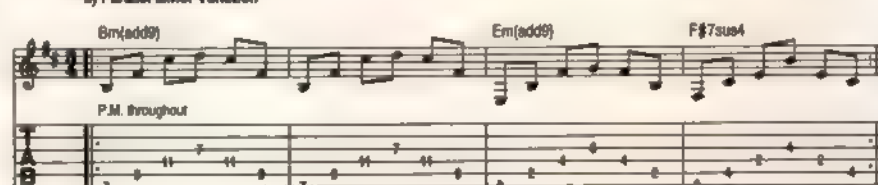


FIGURE 6 "Always With Me, Always With You"

a) Main Rhythm Part



b) Parallel Minor Variation



c)



gression from B major to its *parallel minor* key, B minor. For this section he uses the root-fifth-ninth shape we looked at back in **FIGURE 2**, with additional notes on the 3rd string. "I form the Bm(add9) chord voicing by first barring my index finger across the bottom four strings at the 7th fret," Satriani explains. "This enables me to fret both the low B note on the 6th string and the D note on the 3rd string with the same finger. I then use my middle finger and pinky to fret the F# and C# notes on the 5th and 4th strings."

Notice that Satriani uses an identical voicing for the Em(add9) chord that follows, though the notes on the 6th and 3rd strings

are now open. For the final chord in the progression, F#7sus4, he alters this voicing by playing the fourth (B) as the highest note instead of the minor third (A), and the flat-tenth (E) instead of the ninth (G#).

About halfway through the tune, Satch improvises a melody on the B string via some fretboard tapping. "I'm kind of creating a 'threes on fours' syncopation with this lick," he says, "by playing three-note patterns in groups of steady 16ths." **FIGURE 6C** illustrates a lick that is based on this type of technique and rhythmic syncopation.

For many Satriani fans, "Summer Song" is the epitome of the signature "Satch hard-

I will play music

Nothing but music

Way back then it was cool
to play the blues
When hip-hop was be-bop
you know, straight ahead.
When a young musician
had visions of "Papa" McCoy
settin' it out so smoothly—
kind of like Jordan taking flight
but in the key of B flat.
Dreaming of being a student
in the Miles Davis
"turn my back to you"
original school of funk
Having knowledge of the old
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rockin' vibe." "Of all the songs I've ever recorded, 'Summer Song' is the absolute *king* as far as airplay goes," he states. "A 'live' version was nominated for a Grammy this year, too," he adds proudly. "For the studio version [from *The Extremist*], I wanted to capture the vibe of one guitarist playing the tune all the way from beginning to end, and that's pretty much the way I recorded the track."

"I can attribute that 'Joe Satriani' sound on 'Summer Song' to one thing," Satriani declares. "The drums play absolutely straight, and the guitar plays all of the eighth-note upbeat accents." **FIGURE 7A** depicts the tune's primary rhythm guitar part. "This is a concept that crystalized when we were working on *Surfing With the Alien* with [drummer/percussionist] Jeff Campitelli and [percussionist] Bongo Bob [Smith]."

During the song's intro, Joe plays a cool natural harmonic lick (N.H.) based on the A Mixolydian scale (A B C# D E F# G). **FIGURE 7B** shows one way of playing this scale using natural harmonics, while **FIGURES 7C-E** illustrate some melodies built on this series of natural harmonics. Once you've gotten these examples under your fingers, experiment with this technique and try writing your own melodies using natural harmonics.

The "Summer Song" melody is also based on the Mixolydian scale (one of Satriani's favorites), played here in the key of A. **FIGURE 8** shows the first three bars. Notice how Satch further accentuates the song's "eighth-note upbeat" feel within this primary melodic figure.

When it came time to program the set list for *Crystal Planet*, Satriani had an overall concept firmly in mind. "One thing that I intentionally did with this record was to have the key signatures ascend as the album progresses," he reveals. "I always felt that there were some albums that you could listen to all the way through and then cycle back to the beginning, and others you just can't get all the way through. I had a few theories about this, the best one being 'this album's good, and this one sucks,'" he laughs. "But once you get past that highly intellectual notion, you start to think that maybe there is something to the way a record should be sequenced. I think that by having the key signatures constantly ascend, the album feels uplifting, track to track, as you listen. The effect is meant to be transparent, but to push the right buttons in the listener."

SATRIANI'S EQUIPMENT:

GUITARS: "For *Crystal Planet*, I used my main 'Chrome Boy' Ibanez the most, followed by the other 'Chrome Boy,' the 'Electric Rainbow,' the 'Rain Forest' and the 'Black Dog' Ibanez prototype. There are also touches of



FIGURE 7 "Summer Song"

a) Main Rhythm Figure

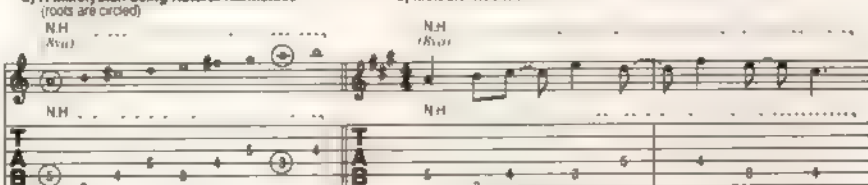


b) A Mixolydian using Natural Harmonics

(roots are circled)
N.H.
(N.H.)



c) Melodic Invention #1



d) Melodic Invention #2

N.H.
(N.H.)



e) Melodic Invention #3

N.H.
(N.H.)



FIGURE 8 "Summer Song" Melody




a '58 Stratocaster, a '58 Esquire, a '62 Esquire and a '58 Les Paul Junior.

"In the middle of the song 'A Piece of Liquid,' the main guitar is my number one Ibanez, recorded live. Then I overdubbed the Strat on one side and the Tele on the other. The first solo on that song was played on the Strat, and the second was played on a Gibson Flying V, which is a 1980 Korina reissue. The idea behind using these three different guitars is that it gives me a choice of different 'voices,' almost like using different singers to sing different parts of a song. My main guitars are not vintage guitars, so those that are sound very effective when used in this way."

AMPLIFIERS: "The main amps were two old Plexi Marshalls from 1969, one 100-watt and one 50-watt. I also used a Peavey 5150 quite a bit, a Peavey Classic 50, some Wizard amps, and a custom-made Wells amp, built by a guy from New York named Matt Wells. He made me two amps, and I love them both. They are so beautiful-sounding!"

EFFECTS: "I used a lot of Fulltone effects on this record, like the Ultimate Octave, the Deja-

Vibe—what a tone on that thing! I used the Ultimate Octave on 'Up in the Sky' and 'Crystal Planet.' The box really sounds amazing on 'Crystal Planet'; it's also on 'With Jupiter in Mind.' I like these pedals better than their vintage counterparts, because the new ones are more reliable. 'Crystal Planet,' 'Trundrumbalind' and 'With Jupiter in Mind' are primarily live performances, and the boxes needed to work flawlessly. And they did." 

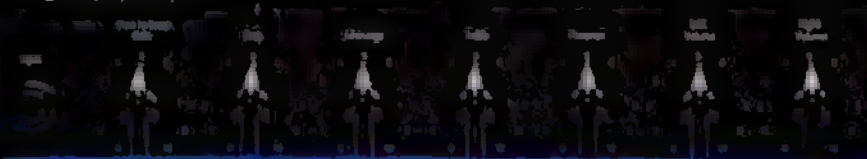
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BATTERING RAMM



Incendiary German industrial metal magnates Rammstein prepare to burn America alive.

BY CHRIS GILL

SINGER TILL LINDEMANN is on fire. Not in the figurative sense, but literally. Large flames leap from Lindemann's arms and lick at his face, threatening to turn him into a crispy critter. It's an impressive, dangerous effect that most bands would save for the climax of the show (like the burning roadie Metallica featured in their 1997 arena tour), but in Rammstein's case the show has only just begun.

Soon the stage is engulfed in fireball explosions, making it look like the deepest pits of hell. With rocket launchers attached to his arms, Lindemann sprays showers of sparks high into the air. Later, during a soul-stirring rendition of "Ich Will ficken" ("I Will Fuck You"), he brandishes a grotesquely oversized dildo that shoots 30-foot flames above the heads of an audience that is as terrified as it is enthusiastic. All the while Rammstein maintains a relentless, aggressive assault of metal guitars, techno keyboards, growling vocals (sung entirely in Rammstein's native German) and machine-like rhythms.

THE SPECTACLE AND stage antics continue during "Bestrafe Mich" ("Punish Me"), as Lindemann whips himself in the face with a cat-of-nine-tails; "Du Hast" ("You Hate"), with jackhammer rhythms he punctuates by firing a gun; and "Bück Dich" ("Bend Down"), during which Lindemann molests keyboardist Flake (pronounced "flah-kuh"), as the latter lies prostrate on the floor with a ball gag in his mouth, with a foot-long dildo that squirts goopy white fluid all over the two of them. Flake retaliates by breaking a glowing, fluorescent light tube across Lindemann's bare chest, which starts to bleed as the band goes into its last song. The triumphant Flake crowd surfs, sitting in an inflatable raft and holding a torch aloft as the audience pass him above their heads.

Forget about the second wave of the British invasion. The Germans are coming.

With a stage show that makes Kiss and Marilyn Manson concerts look like Disney musicals in comparison, Rammstein have become one of mainland Europe's most successful homegrown acts in recent years. Rammstein's two albums, *Herzeleid* and *Sehnsucht*, the latter of which was recently released by Slash Records in the U.S., have gone either Platinum or Gold in Germany, Austria and Switzerland and topped the charts in Finland, Sweden and Hungary. Not bad for a band whose members were toiling in boring factory and labor-intensive jobs in the cities of East Berlin and Schwerin in formerly communist East Germany only nine years ago.

The name Rammstein, literally "hit stone," also means "ramming stone" or "battering ram"—a highly accurate description for the sound of their music and the force of their stage show. Originally con-

ceived as a side project to the six members' regular musical outlets, the band was formed in early 1994.

"The idea was to bring together all the different influences that inspired each band member," says Richard Kruspe, one of Rammstein's two guitarists and the founding member of the band.

"We came from a variety of backgrounds," notes guitarist Paul Landers, "metal, punk, folk, gothic and blues. We wanted to try out something new."

Coming together barely four years after the dismantling of the Berlin Wall, the musicians enjoyed the new opportunities that came along with the freedom of a capitalist society. In fact, Landers doubts that Rammstein would even exist if the wall hadn't come down. "Rammstein is a Western band. We are a product of the reunification of Germany. In the old East Germany, there was only one major record company covering the entire country. Things were divided into professional and underground scenes. The only way you could become a professional musician was to join a high school and get a degree in music. The government offices had the last word in deciding what was possible and what was not. But it was not that bad. You always felt on the edge if you did something different, but it did not put you in a dangerous situation."

"But nobody who grew up in the Western part of Germany could make this kind of music," counters Kruspe. "Living for 25 years in a special kind of society influences you. I've noticed that East Germans are much more emotional than West Germans, who are good technically as musicians but all sound similar to each other or the American and English bands they are influenced by."

Shortly after the members of Rammstein first gathered to work out ideas, the band began to take on a life of its own. The musicians became so engulfed by this side project that they soon quit their other bands. But in the process they also jeopardized their personal lives.

"Rammstein became this dominating creature," says Landers. "We all had stable family situations in the beginning. Five of us had girlfriends or wives, and even children."



"A few of us are pyromaniacs, so we started coming up with some crazy ideas of what we could do in our shows."

—Paul Landers

But when we formed Rammstein those relationships crashed. We didn't know that we were becoming addicted to what we created. Suddenly, we were free and had time to concentrate on the band, like what you normally do when you're 17. Emotionally, we were frustrated, but that created a vibe for our music. Since then, Rammstein has become our family."

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The members channeled their frustration into inspiration for Rammstein's first album, the aptly titled *Herzeleid* ("Heartache"), which they recorded in Sweden in March, 1995, less than a year after the band formed, and released that fall. Kruspe and Landers' tight, distorted Metallica-esque guitars and bassist Ollie Riedel and drummer Christoph Schneider's hard-hitting rhythms provided the ideal founda-

German and song titles like "Weisses Fleisch" ("White Flesh") didn't help matters.

"Those accusations were absurd," says Landers, who notes that Rammstein is managed by a black man, Emu Fialik. "We have problems because our music is hard and heavy and because we are not British or hippies. If we were Spanish we wouldn't have to deal with this hassle. None of us are typically German. We're not even really big fans of

Kruspe. "People thought that we wouldn't get signed in the U.S. because we sing in German. However, the first experience I had with an American audience showed me that it was possible. That moment reminded me of when I was a teenager and I was listening to English music. I couldn't understand a single word, but I would sing along to things like AC/DC's 'TNT.' I didn't care about the words as much as the band's energy."

"We put two English versions of our songs

"We guitarists are the most stubborn players in the band. We insist on being louder than everybody else."

—Paul Landers

on the American release of *Sehnsucht*," adds Landers. "European headquarters and the American label asked us numerous times to do that, and we always ignored them. We finally gave in because we were tired of being asked. We aren't happy with the results, and we want to get rid of those versions. Language is a color in Rammstein's music. Asking us to sing in English is like telling Picasso to change a painting from blue to green because green is more popular in America."

The Nazi accusations and language-barrier problems were insignificant compared to another challenge the band faced in its early days—bored audiences. The small crowds who initially turned out to see their early shows weren't paying much attention, and this enraged the band—and ignited them. Their first pyrotechnic stunt was to soak the floor of the hall—where the audience would be standing—with gasoline before the show. When the band took the stage, they set fire to the floor, which *really* got people to dance to the music.

But in the beginning Lindemann was bored as well, and he complained that he felt disconnected from the band and the audience. Seeing how setting audiences on fire eased their boredom, the band decided to take the same route with Lindemann and started setting him on fire, as well. "Till had no idea what to do on stage or how to connect with an audience," Kruspe explains. "He can't express himself with just his voice. He always needs to do something special. He is addicted to anything that is on the edge—women, physical experiences, food, everything. In fact, setting himself on fire is nothing compared to the things he does every day."



Richard Kruspe (left) and Paul Landers

tion for Lindemann's snarling, half-spoken baritone vocals and disturbing lyrics about subjects like violence, child abuse and decayed relationships, while Flake's pulsating techno synths and keyboard lines provided melodic contrast

Another stark contrast was *Herzeleid*'s album cover, which, instead of featuring stereotypical dark imagery instead bore a photograph of the bare-chested, tanned and greased-up band members looking too sexy for their cat standing in front of an enlarged close-up of a yellow flower. One member said that the band looked like "golden-brown grilled chickens," but the German press saw things differently, accusing Rammstein of supporting neo-Nazi "master race" ideals. The goose-stepping rhythms, Lindemann's sharply enunciated vocals sung entirely in

this country, and we're certainly not waving the flag for Germany or any political cause."

Nor are the members of Rammstein Socialists, as a recent *Details* article suggested. Kruspe and Landers laugh at these assumptions, particularly since the author reasoned that the band's rechanneling of profits back into the stage show was proof of their Socialist leanings. Using that logic, they argue, then Kiss and Mötley Crüe are socialists as well, and everyone knows that you aren't going to hear Marxist rhetoric coming from the mouths of Gene Simmons or Tommy Lee any time soon.

However, the band is adamant about singing their songs in their native German tongue. "The lyrics are written with a certain sound in mind, which makes it difficult for us to translate them into English," says

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Damn The Machine

Stabbing Westward manufacture their industrial sound the old-fashioned way.

by Richard Bienstock

WITH ALL THE hi-tech equipment available to today's young industrial upstarts, people are no doubt beginning to mistake recording studios for the inside of a NASA space station. These days, music created through the use of computers and MIDI-based technology makes the blips and pings of a Kraftwerk song sound about as modern as a game of *Pong*. So how did Chicago's Stabbing Westward, a band at the forefront of late-Nineties modern rock, deal with this technological overload as they recorded their new album, *Darkest Days* (Columbia)?

"For the song 'Drowning,' " explains singer/guitarist Christopher Hall, "we took my Gretsch Chet Atkins Country Gentleman guitar, a Bic pen and a pair of pliers, and started twisting the tuning pegs while running the pen and pliers up and down the strings. We cranked it up and got these great moans and whale-call types of sounds."

Not exactly state-of-the-art engineering, but then again, Stabbing Westward is a rock and roll band at heart, preferring to create their industrial noise with traditional instruments. This was not always the case, however. *Ungod*, their 1994 debut, was a cold, fairly conventional industrial-metal album, full of random soundbites and heavily processed guitars. Unhappy with the metallic direction they were heading in, Hall and bandmates Walter Flakus (keyboards) and Jim Sellers (bass) parted company with their drummer and guitarist and went searching for musicians whom they felt better shared their musical vision. When it came time to record the follow-up to their 1996 debut, *Wither Blister Burn + Peel*, the band had still not found a guitarist whom they felt complemented the material. Instead of taking the easy way out and relying on loops and samples in place of a living, breathing musician, the group, now a foursome with new drummer Andy Kubiszewski, took matters into their own hands and recorded all the guitar parts themselves. The finished product was *Ungodly*, so to speak, abandoning the heavily processed guitars of the earlier album for a more live and natural sound.

When it came time to record *Darkest Days*, the band continued in the same vein, preferring to record everything as live as possible. "There's not many samples on the record," says new guitarist Marc Eliopoulos, who has been with the band since the *WBB+P* tour. "Basically, we used a lot of old tricks like



Marc Eliopoulos (left) and Christopher Hall

recording feedback with lots of delay, playing through Leslie speakers, pushing the strings down onto the pickups and messing around with the varispeed knob."

As might be expected, Hall and Eliopoulos are not big fans of expensive samplers and effects processors. "Ninety percent of the things we do just comes from using old stomp boxes," says Hall. Among the pedals used by the guitarists on the album are a Rotovibe, Seventies MXR analog delay, Vibrolux, Crybaby wah and old Ibanez flangers and phasers. They ran these through a variety of Marshall, Bogner and Vox amplifiers, and stuck mainly to Les Pauls and Gretsches for the guitar work.

The end result is a roaring, warm-sounding, in-your-face rock and roll record. Songs like "Everything I Touch" and the first single, "Save Yourself," are propelled by chugging, thickly distorted guitars. The industrial flourishes are still present, but they are no longer the focal point of the music. Samples and loops are used to color the songs instead of to define the sound.

The fact that not a lot of studio "enhancement" went on during the recording of *Darkest Days* makes it easy for the band to recreate the songs live, a luxury not enjoyed by many of their more computer-oriented peers. But Hall doesn't see Stabbing Westward as part of that movement, anyway. "As far as the groups go that are in the [industrial] genre, we're much more of a rock band—our sound is more organic. I don't think it ever gets to the point where machines are dominating the track." ☺

RAMMSTEIN

"Acting on stage is a big part of what we do," Kruspe continues. "When I'm out there, it's like I'm in disguise or a whole different person. It is very important for me to enter a different state of mind before I go on stage. But we're also having fun up there. We're not taking ourselves too seriously, which I think anyone can see."

"We've all got vivid imaginations," says Landers. "Combined with the fact that a few of us are pyromaniacs, we started coming up

"Five of us had girlfriends or wives, and even children. But when we formed Rammstein those relationships crashed."

—Paul Landers

with some crazy ideas of what we could do in our shows. Early on we realized that we had to come up with our own ideas. Art directors and other people could never come up with the kind of things we think of, like Till setting himself on fire."

Some items on display in Rammstein's manager's office are mementos of a few early experiments that went wrong. One is a life-size mannequin that looks suspiciously like Flake. "That didn't work," admits Paul. "We had that dummy set up behind the keyboards, then Till would walk over there and, *poof!*" He lifts the head off the mannequin, revealing a length of metal tubing in which an explosive charge was housed. Judging from the abuse he receives on stage, Flake apparently was concerned that someday his bandmates would mistake him for the dummy, and they would blow his head to bits.

Next, Landers picks up a metal container strapped to a backpack with a tubular spray nozzle hanging from it. The item looks like a relic from the early days of pest control, but proves to be a device designed for a different sort of extermination. "This is a flame-thrower from World War I," Landers smiles, revealing himself to be one of the pyromaniacs in the band. "We found it in a second-hand shop in Austria." While some bands scour thrift shops for vintage guitars, Rammstein spend their free time looking for used weapons. Asked if they still use the flame-thrower on stage, Landers laughs. "No. We have a better one now."

As you might expect, Rammstein has experienced more than a few mishaps in their incessant quest for fire. The numerous

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Space Cadets

God Lives Underwater go digital with their latest techno masterpiece, *Life in the So-Called Space Age*.

by Brian Stillman

FOR GOD LIVES UNDERWATER, combining guitars and synths is a no-brainer. In fact, they see it as the next logical step in pop music.

"Guitarists should really check out this album," says keyboardist Jeff Turzo. "Everyone is still stuck playing grunge riffs—they should consider themselves falling behind. We're trying to do something interesting with the guitar and the music."

To Turzo and frontman David Reilly, "interesting" could mean any number of things, from recording their newest release, *Life in the So-Called Space Age* (1500/A&M), in a bedroom to ditching traditional guitar amps in favor of computer software that emulates the roar of a Marshall stack. And it certainly means bringing heavy amounts of hip-hop rhythms, arpeggiated bleeps and moody synth pads into their music as a bed for their hook-laden guitar riffs.

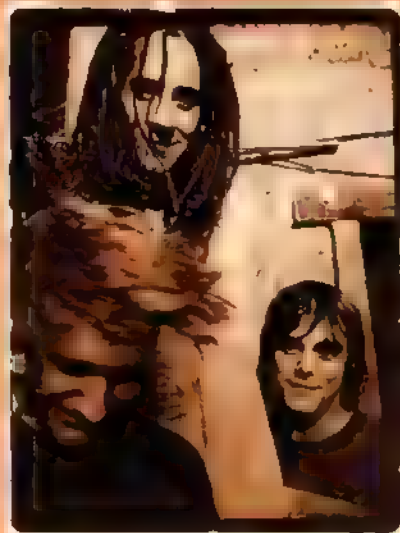
While it's become fashionable to think of a melding of guitar and synthesizers as "industrial music," the electronic duo shirks this classification.

"We aren't claiming to be techno, industrial, whatever," says Turzo. "We just use similar tools."

God Lives Underwater formed in 1992 when Reilly and Turzo decided to formalize their long-running collaborative efforts. Before that, the two had been playing in separate bands, but had frequently teamed up on techno pieces, remixes and electronic experiments. They also worked together at Studio Four in Philadelphia doing hip-hop demos and remixes.

"That's where we learned about beats and rhythms," says Reilly, who uses this knowledge to infuse a powerful dance element into GLU's tunes, placing the band in the same universe, though on a slightly darker planet, as groups like Republica.

To make their album, Turzo and Reilly outfitted themselves with a Power Mac 9600, Digidesign's ProTools hard disk recording/editing system, and Opcode's StudioVision and Steinberg's Cubase VST (both are digital recording software/sequencers), and then retired to their home to lay down tracks and mix. This studio setup provided these techno-popmeisters with the ultimate in creative freedom and cost management; they had all the professional toys and none of the big-league, professional costs. This meant hav-




Clockwise from top: Jeff Turzo, David Reilly and

ing all the time they wanted to twiddle and tweak synth patches and guitar sounds, without worrying about running up a huge bill.

"There's just no way you can afford to spend six hours in a studio learning how the gear works," says Turzo. "But in our bedroom, we could stay up all night tweaking a cymbal or kick drum sample until it was perfect. Hell, that's how we spent our Saturday nights."

GLU recorded most of its guitar parts directly to StudioVision, bypassing both pre-amp and cabinet. Once the signal was in the computer, the two musicians used Steinberg's "RedValve It" plug-in (an add-on to an existing program) to provide cabinet emulation, amp characteristics and distortion. In this way, the guitar's signal never had to leave the digital realm, giving the band complete control over the parameters of their guitar tones, along with the ability to save these settings for instant recall.

Both Turzo and Reilly fully embrace this sort of techno-geekdom. "Gearhead," laughs Reilly, "is one term I don't mind being called."

With their DIY attitude, technical savvy and strong songwriting chops, God Lives Underwater is helping to usher in the next wave of the synth-rock movement, picking up where bands like Depeche Mode and Duran Duran left off in the Eighties. And while Reilly doesn't worry about being pigeon-holed as a "synth band," he has no problem "if people want to call God Lives Underwater the Next Big Thing." 

RAMMSTEIN

scars on Lindemann's body offer mute testimony of this dangerous avocation. "The show definitely keeps everybody awake, especially ourselves," says Kruspe. He recounts several instances when a flame thrower misfired and he nearly fried his face off. Kruspe mentions that the band handled all of its own pyro effects until the day that a burning backdrop fell on the stage and nearly toasted everyone. "We decided that we couldn't control everything, so we hired

"Asking us to sing in English is like telling Picasso to change a painting from blue to green because green is more popular in America."

—Paul Landers

a company of professionals to take care of our special effects."

But even with pros in their entourage, the band encountered numerous headaches when it toured the United States last winter as a support act for KMFDM. "We got in trouble with the fire department in California," Landers recalls. "Not only did they not allow us to use any of our pyrotechnic effects, they confiscated them. The laws are very strict there."

Fortunately, the laws are much more relaxed in their European homeland, where word of their outrageous shows spread like, well, wildfire. Within months, Rammstein quickly progressed from playing as an opening act which often literally blew the headlines off stage, to sold-out tours where they played large halls and massive outdoor festivals in front of tens of thousands of fans. The band also accepted an opening slot on the Ramones' 1996 *Adios Amigos* tour, which garnered them rave reviews from the press.

Around this time, Rammstein began soliciting well-known film directors to shoot a video for the band by sending out copies of *Herzeleid*. One of those directors was David Lynch, the controversial filmmaker behind such classics as *Eraserhead*, *Blue Velvet* and the *Twin Peaks* television series. Lynch politely declined the band's offer because he was too busy working on the script for *Lost Highway*.

"Rammstein kept sending me stuff, and I didn't listen to it," Lynch told editor Chris Rodley in *Lynch on Lynch* (Faber and Faber). "And then, having just finished the script, I sat down and listened to [the album] and,

Continued on page 114



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Seventh Heaven

by Andy Aledort

Limp Bizkit's Wes Borland shows how he and his seven-string Ibanez have re-written the rules of metal in the Nineties.

"OUR MUSIC is mainly hard rock mixed with hip-hop, but we do more than just that," says Limp Bizkit seven-string guitarist Wes Borland. "We like to call it 'crossover' music, because we try to take from every style of music that there is. Everyone in the band has really different musical tastes, and we each bring in our own individual thing."

Borland cites a range of influences that are both eclectic and diverse: "[Bassist] Les Claypool from Primus is big, because watching him play really inspired me to mess around with two-hand chording and riff-playing." Limp Bizkit tunes like "Stalemate," "Sour" and "Indigo Flow" all feature the two-hands-on-the fretboard approach. Incredibly, the only guitar player Borland points to as an influence is jazz great Wes Montgomery.

He goes on to discuss Minor Threat, Black Flag and, of course, Metallica. "I'd play along to *Master of Puppets* for hours. God, I still love that record. Hetfield's tone is monstrous! The same goes for ...*And Justice for All* and *Ride the Lightning*."

Another major influence on Wes is also an unexpected one: "I absolutely love Danny Elfman's movie soundtracks, and his music with the band Oingo Boingo," he says. "That's where I get all the ambient, weird stuff. I'm always trying to adapt Elfman's soundtrack music to the guitar. It's not uncommon for me to launch into 'Pee Wee's Big Adventure' in the middle of a show."

Of his use of the Ibanez seven-string, Borland says, "I play the seven-string 90 percent of the time, and I've started to play this four-string thing that I invented, too. But the way I fell into using the seven-string is kind of funny. Before we got signed, all of our songs were written on a six-string. When we got our equipment budget, I went to look for a new guitar. I didn't want a Strat or a Tele, or any other standard-type of guitar. I wanted something that was 'me,' something different, and the seven-string was it. We were already friends with the guys in Korn, and they said to me, 'You'll love it!' And they



were right. I really like the big, fat neck on it—it's almost like a bass. But I hate whammy bars; I jam a piece of wood in the cavity so the block won't move."

Borland uses the seven-string differently from the way most players do; his added string is on top, not on the bottom, as it is for most seven-stringers. "From the lowest string to the next to the highest, it's just like a normal six-string guitar, tuned down one and a half steps," he explains. "The high string is kind of a wild card: I usually tune it to E, in unison with the string next to it, or sometimes I tune it up to a high A." This results in a tuning that is, low to high, E A D G (wound) B E E (or E A D G B E A), transposed down one and a half steps. "So, I think

of the highest string as the 'seventh' string, not the lowest string, as most people do."

Detuned one and a half steps, the actual sounding pitches on Borland's guitar are: C# F# B E G# C# C#, or C# F# B E G# C# F#. He prefers, as do most guitarists who transpose all six strings down (or up via a capo), to think of the notes as if the guitar were tuned normally; i.e., the lowest string is E, the next string is A, etc.

As to why he uses the seven-string in this way, Borland explains: "I tried using it the way you're supposed to, but I kept banging into the low B by accident. I prefer that the lowest note be an E, so I just put the two E's on top for the hell of it. Then I started to write some cool stuff using this tuning, so I

left it, and had the nut changed to accommodate stringing my guitar this way."

To demonstrate his use of the unison "E's" on top, Wes plays a lick from the tune "Clunk," illustrated in **FIGURE 1A**. "This is from the bridge section, and the deployment of the extra high E string is what makes this lick work. I play it like this because I like having the open E string in the middle, between the two fretted notes."

This lick can be recreated on a normal six-string guitar by playing it in a higher position, with the open high E string positioned on top, as depicted in **FIGURE 1B**. Says Borland, "I'm also using a Fulltone Deja-Vibe pedal on this lick, which gives it that fast, 'vibed-out' sound."

One of the more interesting tunes from *Three Dollar Bill, Y'all* (Flip/Interscope) is "Sour," which opens with a two-handed tapping lick (see **FIGURE 2A**). "I play this intro lick by first hitting the open low E string at the 12th fret with my right index finger, sounding a slight harmonic. Then my left hand hammers-on an F# octave on the low E and D strings, followed by a right-hand tap with my middle finger on the G string at the 11th fret. I then hammer-on to a low F#, which is sounded again by a right-hand index finger 'slap' at the 12th fret. I repeat this pattern through the lick, and end with my right palm coming down on all of the strings."

This is followed by the verse part which Borland performs using standard finger-picking (see **FIGURE 2B**). "After this part," he says, "I go back to the other lick [**FIGURE 2A**], which I play for the chorus, too. On the chorus, though, the guitar tone is distorted, and there are a few other melody lines floating around in there." He adds, "I play this entire tune with my fingers—it's a total 'no-pick' song."

Borland also uses two-hand tapping on "Indigo Flow." "For the opening lick, I start by tapping my right middle finger on the 6th string at the 12th fret and my right ring finger on the 4th string at the 14th fret, simultaneously, while holding the pick between my index finger and thumb." (**FIGURE 3A**) "I alternate this with left-hand taps on the D and A strings in a right-left pattern not unlike drumming."

Borland follows this tapped figure with a conventionally fretted lick, illustrated in **FIGURE 3B**. "For this lick, I switch to normal picking; that's the reason I hold the pick during the previous part."

"This song doesn't really have verses and choruses. The last section of the tune is just this big, heavy finale. That bit is played like this (**FIGURE 3C**). For this lick, I just took the same melody that I played for the tapped part (**FIGURE 3A**) and transposed it to power

FIGURE 1 "Clunk" $\text{♩} = 108$

a) lick at 1:50

* 7-string gtr. (w/extra high E string) detuned a minor third (low to high: C# F# B E G# C# C#)
N.C.(E5)



* All pitches sound a minor third lower than written (key of C# minor).

b) * same lick arr. for standard 6-string gtr. detuned a minor third (low to high: C# F# B E G# C#)



* All pitches sound a minor third lower than written (key of C# minor).

FIGURE 2 "Sour"

a) Intro $\text{♩} = 88$

N.C.(F#5)

b) verse



* silent tap see lesson.

** hit strings w/h. palm

FIGURE 3 "Indigo Flow" (arr. for 6-string gtr. tuned the same way as FIG. 1b)

a) 1st verse

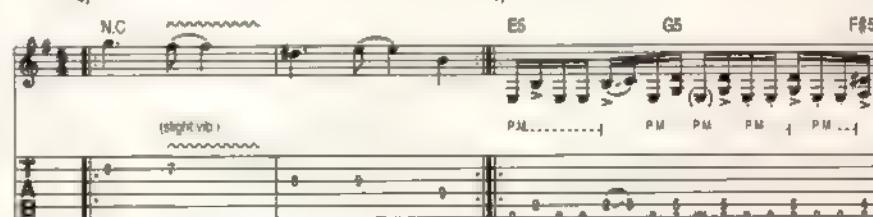
$\text{♩} = 108$



b)

N.C.

(slight vib.)



c)

E5

G5

F#5

PAL

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

er chords."

Borland next turns his attention to "Leech." "I start this lick by fretting F# and F with my left middle and index fingers on the 14th and 13th frets, respectively, followed by the open low E." (**FIGURE 4A**)

In a manner similar to "Indigo Flow," this lick is then transposed to power chords for the verse section, as depicted in **FIGURE 4B**.

"When playing this part," advises Borland, "be sure to palm-mute the entire time. I play it really sloppy, but on purpose. The whole intent of the verse part," he explains, "is to have it sound like a muffled *grind*. The steady attack of the right hand is more

important than the notes themselves. During the verse section, the bass adds a bunch of slides which contribute to the general 'messiness' of the sound."

For the chorus, Borland supplies some true ugliness (**FIGURE 4C**). "The chorus is the worst, but it sounds perfect for the song. Now, when we do the song live, I play the same thing one octave higher for the bridge before the chorus." This "live" lick is shown in **FIGURE 4D**. "Most of the songs were written in just six days and then recorded right away," Borland explains, "so some of them have evolved a bit now that we've been playing them live for a while."

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the heat of performance, GHS
never lets me down."

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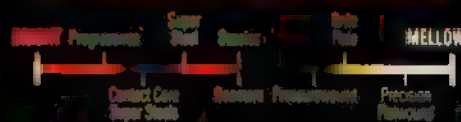
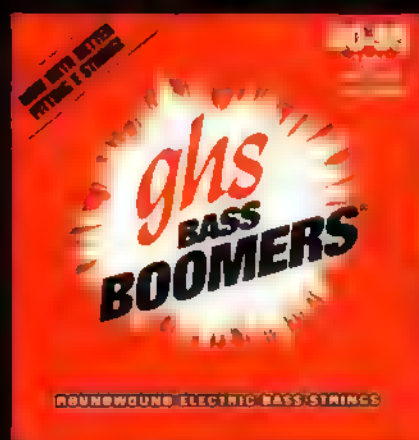
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"Counterfeit" opens with a lick played in a clean tone treated with heavily-echoed repeats (**FIGURE 5A**). "I use the open low E on this part just to add some texture. When playing this lick, be sure to mute all the strings to give it the right 'percussive-ness.'"

For the heavy bit that follows, Borland once again transposes his intro figure down one octave. In this case, he also adds some natural harmonics (N.H.) into the mix (**FIGURE 5B**). To play the sequence of natural harmonics in bar 2, he drags his middle finger down the low E string as he picks it, taking care to not press the string firmly to the fretboard.

"This guitar part is heard in one side of the mix [*the right side*—GW Ed.], while on the other side, I play sustained power chords, like this (**FIGURE 5C**). When we perform it live, though, the power chord part gets left by the wayside."

Prior to the vocal line, "You disregard your life," Borland performs a lick by aggressively switching his guitar's toggle switch back and forth from the bridge pickup with the volume all the way up to the neck pickup with the volume all the way down. "I played that lick just by hitting some random, sustained open strings, and flicking the toggle switch from 'off' to 'on' in different rhythms. I actually don't do that lick anymore, though. I had a toggle switch that functioned as a 'mute' installed in my guitar, but it kept breaking all the time. Now, I get a similar effect by playing this instead." (**FIGURE 5D**)

The song then shifts to mega-heavy-ville with a crushing single-note riff based on the E minor pentatonic scale (E G A B D) with an added second, F# (**FIGURE 5E**). Note that this figure is played entirely on the bottom two strings.

One thing all the tracks on *Three Dollar Bill, Y'all* have in common is a dense, multi-textured sound. "We did a lot of one-time, random things with effects while recording. Ross [*Robinson, producer*] and I got some bizarre sounds by doing things like running three different delay pedals together through this weird distortion box called a 'Bigger Muff.' There are only two in existence: Max Cavalera from Sepultura owns one, and the other one is at Indigo Ranch in Malibu, the studio where we recorded the album. The guy who owns Indigo, Rich Kaplan, is the head engineer there and an electronics madman. He made this 'Bigger Muff' distortion unit out of a piece of plywood covered with zillions of capacitors and stuff, all exposed! It sounds like what you might get if you plugged all your distortion pedals together and ran them at the same time. It makes this constant high-pitched feedback sound that never goes away.

"We wanted a big, multi-layered sound on

FIGURE 4 "Leech" (arr. for 6-string gtr. tuned the same way as FIG. 1b)

a) intro

E5 G5 F#5 J=112 N C E5

b) verse

c) chorus

FIGURE 5 "Counterfeit" (arr. for 6-string gtr. tuned the same way as FIG. 1b)

a) intro

E#5 E5 F#5 E5 J=88 N C E

b) heavy part

c) live chorus lick

the record, so we put plain old 'noise' all over it. Sometimes I wouldn't even use my guitar at all, and we'd spend the entire day recording nothing but noise! We would just take the effects pedals and plug the cords in and out, making these ungodly, horrendous sounds. I can put my mouth on one of my delay pedals and yell into it, and it actually picks up the sound! Ross likes to have all the pedals in a huge pile on the floor, all plugged in, so he can turn on different configurations in his search for some insane sound.

"We would try just about anything in our search for rude, crude noises. We would do things like take drumsticks and drum on the pedals. My favorite thing we did was hold a phone up to a screaming guitar amp while a little contact mic was attached to the receiver on the other end of the phone line. We ran the signal from the contact mic straight into the board. That sounded wild!"

Borland proudly asserts that he "probably used about 30 different amplifiers on this record. The main setup was the Dual Rectifier head, run through an old Orange cabinet. I got the Orange at Black Market Music in L.A., where I played through it and

instantly fell in love with it. The signal was split and also sent to an old, hot-rodded Marshall head, through a 4x12 Bogner cabinet. That combination sounded great!"

The heaviest guitar sound on the record can be heard on "Pollution." "Oh, yeah," says Borland, "but that heavy part comes a little later in the tune. I start the song with some random pick scrapes before playing the main single-note riff." (**FIGURE 6A**) "After I play this figure twice, I do the same thing in root-fifth power chords. I then switch back to the single-note version for the first verse, using palm muting. On the second verse, I play the lick as root-fifth power chords up an octave."

The aforementioned mega-distorted part (**FIGURE 6B**) comes in right before the last chorus. "That's the 'Bigger Muff,'" says Wes. "It sounds just like shredded speakers!"

On "Stuck," Borland employed a Digitech Whammy pedal "to drop a lick I play two octaves. I tune the low E down an additional half step, from C# to C, and play this little repeated half-step lick. Down two octaves, it sounds just like some kind of monstrous heavy breathing—like a tuned

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burst of air."

Wes' secret weapon is a four-string concoction of his own design, which he used effectively on "Stalemate." "I took this Ibanez six-string guitar—this is actually the second four-string; the first one died—and replaced the low E with a bass A string, an .085. The other three strings are normal A, D and G strings, but also heavily-gauged. The result is like having a guitar with just the bottom four strings, but with the low E replaced by a low A tuned a perfect fifth lower than a normal low E.

"I then tuned all four strings down one and a half steps, resulting in an F# F# B E tuning. I still think of the tuning as A A D G when I play, but everything sounds one and a half steps lower."

FIGURE 7 illustrates the intricate one-bar "Stalemate" intro lick, which is played as follows: first, the two open low A notes are sounded by quickly tapping the right index finger at the 12th fret and pulling-off (similar to the beginning of "Sour"). Then, the left index finger does a percussive hammer onto the E note on the regular A string at the 7th fret, followed by a right-hand tap at the 12th fret on the same string. The tapping finger then pulls off to the open regular A string, followed by another silent right-hand tap and pull-off to the open low A string from the 12th fret. After this the left hand percussively hammers onto the E note on the G string at the 9th fret. This is followed by a right-hand tap on the D note, D string/ 12th fret, which is held down and slid up to the E note at the 14th fret. Borland repeats this entire lick, but ends with an A-to-Bb tap-and-slide on the regular A string (12th to 13th fret) instead of the D-to-E tap-and-slide on the D string.

To recreate all of this madness live, Wes actually uses a surprisingly simple setup. "For playing live, my amplifier setup is a Mesa/Boogie Dual Rectifier head and matching 4x12 cabinet, and that's it. For pedals, I use a Boss Noise Suppressor, which doesn't really count," he laughs. "I also use a Boss EQ pedal, set really weird: one of the treble bands and one of the middle bands are all the way up, and everything else is pulled out. I use it for a very small guitar sound, like the break lick in 'Pollution.' On the record, I used a wah-wah for that part. I also have an MXR Blue Box, a totally horrible-sounding thing that adds pitches one and two octaves lower than what you play. It basically adds *dog poop* to your sound. Once, the sound that came out was so horrendous, I made the bass player throw up! I also have a DOD

c) sustained power chords F5 E5 F5 E5

d) variation on toggle switch effect N.C.(E5)

e) heavy single-note part N.C.(E5)

FIGURE 6 "Pollution" (arr. for 6-string gtr. tuned the same way as FIG. 1b)

a) intro J=108 N.C.(E5)

b) super-distortion part E5 E♭5/E G5 F♯5 B♭5

FIGURE 7 "Stalemate" intro * 4-string gtr. w/low A bass string (low to high: A A D G), detuned a minor third (F# F# B E)

E5 E♭5/E G5 F♯5 B♭5 J=86 N.C.(A5)

* all pitches sound a minor third lower than written (key of F# minor).
 ** silent tap and pull-off (see lesson)

Buzz Box, which is now discontinued.

"The story goes like this: I was at a music store in New York with our producer, Ross, and there's a guy who works there that I really don't like, because he sold me an amp that I *hated*. When it tried to return it, they gave me total grief and would only give us store credit on the return. It was very expensive, so we said, 'All right then, give us as many pedals as it takes to cover the cost.' We specifically asked for the worst pedals, because we figured that if they hated it, it was probably good! So, that's how we ended up with the Buzz Box. The Buzz Box does the same thing as the Blue Box, but it randomly goes into sonic glitches, like 'VVR-RRRKKCCCHHH!!' It says in the instruc-

tions that if it sounds like it's broken, it's working perfectly! I keep that thing at home; it's as if the spawn of the Devil lives inside of it.

"The rest of the pedals are: Boss Digital Delay/Reverb, MXR Phase 90, and a Full-tone Deja-Vibe pedal. The delay pedal, though, is my favorite thing in the world—I can't live without it." a

"Clunk," "Sour," "Indigo Flow," "Leech," "Counterfeit," "Pollution" and "Stalemate" words and music by Fred Durst, Sam Rivers, Wesley Borland and John Otto. All songs ©1997 Zomba Enterprises Inc./Big Bizkit Music. All rights on behalf of Big Bizkit Music administered by Zomba Enterprises Inc. All rights reserved. Reprinted by permission of Warner Bros. Publications.



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Ed Kowalczyk of Live

The hour of music that Ed Kowalczyk could die for.

by Vic Garbarini

LIKE SMASHING PUMPKINS and Pearl Jam, Live are one of those post-Nirvana bands with the musical smarts as well as the emotional intensity to establish themselves as major players in the late Nineties. At a recent benefit for Tibet House in New York City, they debuted songs slated to appear later this year on their follow-up to their last album, *Secret Samadhi*. Vocalist and rhythm guitarist Ed Kowalczyk's love for bands like U2 and R.E.M. mark him as a child of the Eighties. But as his 60 Minutes tape proves, he's open to music from Black Sabbath to the Beatles—much of which was recorded before he was born in 1971.

"I was pretty much out of commission as far as the rock world of the Seventies goes," agrees Ed. "I was in first grade when some of this stuff I picked came out. But when I hear people like Bowie today, I can totally connect with why people dug them at the time."

"Dusted"

Guided By Voices
Fast Japanese Spin Cycle
(Engine, 1994)

"We covered this song on our *Throwing Copper* tour. They write in a really unique way; they just pull together these little snippets of some of the most amazing melodies I've ever heard. But they don't 'song-ify' them; they don't force them into any kind of traditional song structure. So 'Dusted' is just this little piece of heaven coming out of your speakers for about a minute and a half."

"Wave of Mutilation"

The Pixies
Doolittle

(4AD/Elektra, 1989)

"Everything they did—from the way they sounded on record to their songwriting sensibility—sounded really original. It was just totally the Pixies—nobody's done it before



or since. To me, this song is one of the most brilliant ever made. It rocks, but with this quirkiness and darkness that really appealed to me when I first heard them in the late Eighties."

"Sympathy for the Devil"

The Rolling Stones
Beggar's Banquet
(ABKCO, 1968)

"The classic rock anthem. What I'm really drawn to is how fucking different it was from everything else that I'd heard from the Stones. It's a total jam, just this kind of free thing with a raw, off-the-cuff quality that's really inspirational. Lyrically, it's definitely about the idea that the devil's a lot smarter than we think. In fact, he just may be that aspect of our intellect that confuses us so deeply."

"One"

U2

Achtung Baby

(Island, 1991)

"Pretty much the quintessential U2 song for me. I never thought they'd write anything that touched me as much as *The Joshua Tree*. But when I heard 'One,' I realized again why I loved this band so much. Actually, I think there's a Lennon-esque quality in Bono's voice and delivery on that song that really touched me in the way that only Lennon had before. They share a similar, heartfelt, lay-it-on-the-line approach. But, at the same time, Bono and Lennon are not afraid of their spirituality, not afraid to use that three letter word 'God' in a song and really put it out there. So I can totally identify with that."

"Heroes"

David Bowie

Heroes

(Rykodisc, 1977)

"I just got turned on to David Bowie over the last three years or so, and it's been a real re-education for me. You can hear a lot of U2's *Achtung Baby* on this record, which makes sense since Eno produced both of them in Berlin. The simplicity of the songwriting and the immediacy is what gets me. It's a ridiculously simple idea that he somehow communicates with his voice, that captures the passion of the moment. I'm pretty much in the dark about the pop world of the Seventies, having been in elementary school at the time. But when I heard this song, I could definitely connect with why people dug Bowie so much during this period."

"How?"

John Lennon

Imagine

(Capitol, 1971)

"What can you say about John Lennon other than that he is the heart itself? He's just screaming out and totally connecting with that feeling place we all have inside us. He was really good at putting his confusion on a plate and handing it to the world while saying, 'Hey, we're all in this together.'"

"Supernatural"

Vic Chesnutt

Drunk

(Texas Hotel, 1993)

"The first time I heard this record was a turning point in my life. We wound up covering it on the *Sweet Relief II* album. There's something about him that communicates a depth of sorrow that I don't think you can write about unless you've been there. He reminds me of the great writers like Henry Miller who have gone into the depths of sorrow and come out with a creativity and a sense of humor that just breaks your heart. This record is all that and more."

"The Flowers of Guatemala"

R.E.M.

Life's Rich Pageant

(I R S., 1986)

"This was the first R.E.M. album I ever owned, and every single song on that record evokes a sort of archetypal emotional reaction from me. I never really listened to the words on this one that much; I just loved the melody and the poetry of it. And I found out what it really means from Michael Stipe last year at the Reebok Human Rights Awards: It's about the political and civil struggles in Central America, and all the murders and whatnot that had taken place. Now, I feel like that should have been obvious to me, but the emotional power of the melody and arrangement was so strong I never really intellectualized it."

"Long Snake Moan"

P.J. Harvey

To Bring You My Love

(Island, 1995)

"To me, she's the epitome of what female rock can be, in the sense that there's an experience that women have of life that's unique to them. And she totally communicates that energy of the female to me. I've never been so moved by a female artist, and I don't mean that chauvinistically at all. I just always identified with men in rock. But she gives you something unique as a woman, and not by attacking you—she somehow

shares it through her music on this incredibly deep level."

"Martha My Dear"

The Beatles

The Beatles

(Capitol, 1968)

"I can't play piano, but the melody and arrangement on that one just put me somewhere. I didn't know what it was about until you told me it was about his pet sheepdog—and all I can say is only the Beatles could write a song that fuckin' beautiful about something that mundane. That was Paul McCartney's greatest gift—and greatest curse. When he lost the intensity behind that kind of songwriting, I went running to John Lennon."

"Stayin' Alive"

The Bee Gees

Saturday Night Fever

(Polygram, 1977)


"That whole record is engrained in my pre-pubescent consciousness. Sure, they were kind of goofy Australian white boys, but this song was really sexy, plain and simple. It had soul and a groove that somehow stands the test of time. I saw them on the World Music Awards last year doing a medley of their hits and I realized I fuckin' love them. I can't help it."

"Paranoid"

Black Sabbath

Paranoid

(Warner Bros., 1971)

"That's just the 13-year-old rebellion in me. I saw Silverchair cover this recently. And to watch a bunch of guys playing this today who aren't much older than I was when I was really into Black Sabbath and Ozzy, my old dark metal days, was really a revelation. 'Paranoid' captures that sense of frustration that we all feel as teenagers. But you also knew the name was going to piss off your parents, and that was part of the coolness of it. It's the same thing as buying a Marilyn Manson record today. I did a lot of that when I was 14. I bought whatever would scare the shit out of my mom the most." [laughs] 





BBC King

by Andy Aledort

THIS STORY BEGINS IN 1967, when the Jimi Hendrix Experience made a series of recordings for the British Broadcast Corporation. Some of the BBC sessions took place in the earliest days of the Experience's existence, prior to the completion of the band's debut, *Are You Experienced?* Over the years, the BBC material attained an almost mythic status among Hendrix collectors—hardly surprising, given that they came from a time before his deification as the Superstar Rock God, when the guitarist was in the first flush of his greatness. Given the natural tendency to lionize the pure products of budding genius, Hendrix freaks who'd never heard a note of the BBC sessions knew they had to have them.

Actually having them, however, was another thing. For years the BBC sessions were available only as bootlegs which, when they could be found at all, were usually of extremely poor quality. In 1988, however, Alan Douglas, the oft-reviled keeper of the Hendrix flame, and Rykodisc released *Radio One*, a 17-song collection that represented the lion's share of the Experience's BBC sessions. The response was overwhelming; Session madness ruled supreme in Hendrixland.

Now, bootleg manufacturers have been dealt what appears to be a truly crushing blow: Experience Hendrix, the family-run outfit which succeeded Douglas as the arbiters and controllers of all things Jimi, has issued *The Jimi Hendrix Experience: BBC Sessions*, a two-disc, 30-song collection that features all of *Radio One* plus 13 additional, previously unreleased tracks. Among these are alternate takes of such old favorites as "Hey Joe," "Foxey Lady" and "Hear My Train A'Comin'," plus one alternate and one additional take of "Drivin' South," a powerhouse instrumental that is one of Hendrix's earliest compositions.

The release of this digitally remastered set is cause for celebration, as it means that Hendrix scholars and neophytes alike now have access, for the first time, to these essential recordings, complete, unabridged, and in one beautifully designed, fully annotated package. That the brain trust behind *Sessions* includes Eddie Kramer, who engineered much of Hendrix's original output, is indicative of the kind of care put into this landmark release.

But what were the BBC sessions?

In the late 1960's, the British Broadcasting Corporation became a key player in the development of rock almost by accident. The success of "pirate" rock radio stations—which broadcast from ships moored outside territorial waters—pressured the BBC into launching Radio One, a station specifically designed to reach younger audiences. For legal reasons, the playing of records on the BBC was restricted in those days, so it became common to record bands live, with one or two overdubs added afterwards, for later broadcast. The recording sessions were held for the specific use of a given program, and the performances were aired

only once or twice. Surprisingly, artists were actually encouraged to be adventurous at the sessions, either in terms of presenting new material or just having fun. Recently released packages of the Beatles', the Yardbirds' and Led Zeppelin's BBC recordings attest to this practice.

In the case of the Jimi Hendrix Experience, the envelope was pushed to the limit. As the modus operandi of the Experience was group improvisation within a "pop" context, radically different performances of Hendrix classics were captured in all of their glory. Generally, the only overdub was Jimi's vocal, so what we hear on these sessions is example after example of the Experience live, tearing through their early repertoire with unerring assuredness and fiery abandon. The results, whether they're playing well-known classics or rarely performed nuggets, are stunning.

One of the true highlights of this set is the inclusion of three versions of Jimi's "Driving South," two recorded for the *Top Gear* program on October 6, 1967, and one recorded for Alexis Korner's *Rhythm and Blues Show* on October 17, 1967. Strongly influenced by Albert Collins' "Thaw Out" (from *The Cool Sounds of Albert Collins*, 1965), "Driving South" is a staggering showcase of Jimi's monstrous technique and endless improvisational inventiveness. Much can be learned from listening to just one of these versions; immersing oneself in all three is like a seminar on Hendrix's peculiar genius.

Commercially released here for the first time is Hendrix's sizzling take on Bob Dylan's "Can You Please Crawl Out Your Window." Recorded three months prior to Jimi's epic version of Dylan's "All Along the Watchtower," this early track illustrates Jimi's fascination with Dylan, and indicates his desire to capture a bit of the Dylan mystique. The manner in which Hendrix effortlessly wraps masterly r&b rhythm guitar work around this song's delicately precise chord progression is simply extraordinary. An added bonus is Jimi's beautiful, slightly out-of-tune country blues intro, over which Alexis Korner proclaims, "Hold on, because today you're going to hear sounds like you've never heard before." Long a favorite among bootleg collectors, this gem is now available for everyone to enjoy.

Another highlight is "Stone Free," an early JHE track originally recorded for the U.K. issue of *Are You Experienced?* On this BBC version, one can hear the air crackling with excitement—this is "new" music, and a heightened sense of discovery is audible in the band's performance.

Jimi's close connection to his blues heroes is well-represented. "Cat fish Blues" is a tribute to Muddy Waters, combining the lyrics of two Muddy tunes, "Rollin' Stone" and "Still a Fool" (Jimi ends the song with a brief quote of Muddy's "Rollin' and Tumblin'"). The Muddy influence is also represented by a great version of "(I'm Your) Hoochie Coochie Man." Jimi acknowledges Howlin' Wolf with a smoking version

Continued on page 194





★★
Iron Maiden
Virtual XI
 CMC

COMPARED TO IRON Maiden's 1995 sonic abortion, *X Factor*, the band's new album, *Virtual XI*, is a finely cut diamond. Gone are the rumbling, bass-heavy production and paper-thin guitar riffs, replaced by the tried-and-true elements the band helped pioneer in the early Eighties—galloping beats, twin metal guitar leads and epic, multi-faceted song structures.

But while *Virtual XI* is impressive from afar, it still pales when played alongside classic Ironware like *Piece of Mind* and *Powerslave*. Part of the blame falls on the broad shoulders of vocalist Blaze Bayley, who lacks the range or power to carry such grandiose songs, but the rest of the band is also at fault for not penning anything truly memorable. Too many numbers sprawl endlessly between compelling passages, making you wish Iron Maiden would trash their Genesis CDs and start listening to old Judas Priest.

—Jon Wiederhorn

★★★1/2
Duane Jarvis
Far From Perfect
 Watermelon

GUITAR SLINGER DUANE Jarvis has spent the better part of his career making other folks sound good, as a hired gun for Dwight Yoakam, Lucinda Williams, John Prine, Rosie Flores and the Divinyls. On his sophomore solo effort, *Far From Perfect* (co-produced by former E-Street Band member Garry Tallent), Jarvis' subtle guitar work is brilliant as ever, but he proves himself a capable songwriter as well, marrying the laid-back roots and soul of his adopted Tennessee home with Texas twang and charmingly weathered vocals. *Far From Perfect* feels like a great conversation with an old friend over a couple of icy roadhouse beers, and if that isn't perfect, I don't know what is.

—Meredith Ochs

★★★1/2
The Bevis Frond
North Circular
 Flydaddy

IF THE PROSPECT of a confrontation with a 45-year-old hippie in the throes of a late mid-life

crisis sets your teeth on edge, you might want to forgo this CD. But that would be your loss, because since 1968, Nick Saloman has been mastering the art of fuzz and feedback and is now acknowledged as the leading guitar hero of the rapidly re-emerging psychedelic underground. On the fourteenth Bevis Frond album, the intrepid Londoner once again plays all the instruments himself. Leaning heavily on the likes of the Byrds and early Fairpoint Convention, Saloman coins a musical vocabulary all his own, giving vent to a crushing melancholy that is broken only by bluesy lead breaks awash in wah wah. With this double CD, he proves that brevity is not necessarily the handmaiden of art; over the course of 27 songs, cataloging a life plagued by faithless lovers and clueless critics, Saloman manages to sound creatively retro without ever being repetitious.

—David Grad

★★
Reverend Horton Heat
Space Heater
 Interscope

DALLAS SIX-STRING twangmeister Jim Heath, a.k.a. Reverend Horton Heat, has always fancied himself something of a maverick wild-man, rustling souped-up riffs out on roots-rock's lunatic fringe and proclaiming "I'm Mad" on *Smoke 'Em If You Got 'Em*, his 1990 Sub Pop debut. Eight years and four albums later, he's still singing the same ol' tune on *Space Heater*. Unfortunately, the Reverend's shtick—putting a little Blitzkrieg Bop in the ol' Go Cat Go—was old hat before Heat tried it on for size, not to mention the fact that he's not half as crazy as wild one-man-band Hasil Adkins or the Cramps' Lux Interior. No, Heat's basically a well-studied guitar slinger schooled in the riffery of Duane Eddy, Link Wray, Carl Perkins and Eddie Cochran, with a solid rhythm section, and nothing terribly new up his sleeve. And on *Space Heater*, you can't help feeling that he's ridden this one-trick pony a few too many times around the same punkabilly track.

—Matt Ashare

★★★★
Various Artists
Hound Dog Taylor: A Tribute
 Alligator

HOUND DOG TAYLOR was a force of nature, a six-fingered slide guitarist who was the bluesman of choice for those who like their meat raw and their boogie undiluted. Alligator Records was founded in 1971 explicitly to record Taylor, then a fixture in Chicago's ghetto clubs but virtually unknown outside the Windy City. Two impossibly raw albums he cut for the label before his 1975 death (two more were released posthumously) helped him gain some

renown, and inspired many guitarists to pick up a pawn shop special and let 'er rip. A select group of these give their thanks here, on the rarest of tribute albums—one which manages to be great listening in its own right. From the first blast of the late Luther Allison's "Give Me Back My Wig" to the last ringing note of Lil' Ed's equally raucous "It's Alright," almost every track is uniformly strong, whether the artist replicates Taylor's shattered glass attack (Gov't Mule, Michael Hill, Cub Koda backed by Taylor's own Houserockers) or makes a Hound Dog tune all their own (Son Seals, Sonny Landreth, Dave Hole).

—Alan Paul

★★★1/2
Skulpey
the chopper
 Pedigree

SKULPEY IS NEW York's last great indie band. At a time when most of their peers are busy trend-jumping in a desperate attempt to get signed, this tireless trio prefer to write meticulously crafted tunes and let the future be damned. But what may seem like an eccentric strategy continues to bear succulent fruit; their second CD is a seven-track, 20-minute *tour de force* of bitter-sweet pop. The band's secret weapon is singer/guitarist Heather Mount, who matches a talent for creating edgy guitar textures with a voice that could soothe the savage soul of Saddam. From "Quotidienne," an anthemic barnstormer, to "Stary," a moving acoustic dose of melancholy which climaxes in a crescendo of fuzz and feedback, Skulpey never let a love of quirky time changes overpower their ultra-refined melodic sense.

—David Grad



★★★1/2
Jimmy Thackery
Switching Gears
 Blind Pig

JIMMY THACKERY SPENT 13 years and 12 albums with the Nighthawks, one of the all-time great biker blues bands, playing countless beer- and sweat-soaked rooms to the tattooed masses. Not surprisingly, the experience gave his guitar work a gritty edge and an admirably intuitive feel; he plays with more subtlety and nuance than that of your average fire-breathing white bluesman. On stage fronting the Drivers, his

REVIEWS

raw and ready trio, he loves to dive headfirst into fuzzed-out, Hendrix-flavored jams. In the studio, however, Thackery displays a wider range. Here, he glides from hopped-up Chuck Berry doublestops to the spacey psychedelic blues of Roy Buchanan's "Roy's Blues" to an excellent, wah-whipped take on Jimi Hendrix's "Still Raining, Still Dreaming." The best thing you could say about Thackery's singing is that he's a great guitarist. Still, over the course of five albums in six years, he's honed his talk-y style, and on *Switching Gears* excellent cameos by Lonnie Brooks and Joe Louis Walker lighten his load. Still, the spotlight remains firmly on Thackery's battered Strat. And that's a good thing.

—Alan Paul

★★★1/2

The Fleshtones *More Than Skin Deep*

Ichiban International

FOR TWO DECADES, the Fleshtones have been creating psychedelic pop out of their encyclopedic, Sixties Top 40-meets-underground rock subconscious. Led by singer Peter Zarella and guitarist Keith Streng, the band works from a musical lexicon that includes surf instrumentals, early psychedelic singles, old soul hits and Iggy and the Stooges. Their two previous albums had celebrity producers (Steve Albini, Peter Dinklage) and good songs, but seemed to try too hard for a contemporary feel. *More Than Skin Deep*, however, is a self-produced effort, recorded in Brooklyn, New York, that gets back to trashy essentials. Streng's arsenal of expert psychedelic licks, Zarella's cheesy keyboards and the soulful sax and harmonica of Gordon Spaeth all translate the Fleshtones' love affair with old records beautifully.

—Isaiah Trost

★★★

2 Skinnee J's *Supermercado*

Capricorn

IN THE INTEREST of journalistic integrity, I must preface this review by disclosing that I went to college with 2 Skinnee J's. Back then, they were a motley crew, composed of a horn section recruited from the marching band, a tattooed physics major guitarist with a Motörhead fixation and a homemade amp and, of course, two skinny white rappers named J. In the years since graduation, most of the original members have left, but the Skinnees have perfected their rap-rock fusion of funk-ay beats, sassy, pop-culture obsessed rhymes and throbby riffs.

Unfortunately, while *Supermercado*, the group's Capricorn debut, hints at the sweaty frenzy of this group's raucous live shows, it does not truly capture the J's spirited insanity. Unlike the Beastie Boys, who have mastered the art of

ON THE RECORD

Classic Rock Albums Revisited

The Zombies



Odyssey and Oracle

(Date, 1968)

Produced by The Zombies

MOST BANDS DON'T start working on their second album with the expectation that it will be their last. But the Zombies, the British Invasion band best known for their hit "She's Not There," knew that *Odyssey and Oracle* would likely be their swan song.

Nevertheless, guitarist Paul Atkinson, keyboardist Rod Argent, singer Colin Blunstone, bassist Chris White and drummer Hugh Grundy decided to make one more album. *Odyssey and Oracle* turned out to be a minor masterpiece of the flower-power era, a lush, richly crafted and loosely conceptual affair that featured one smash hit, "Time of the Season."

After the new songs were worked up, the Zombies—armed with 2,000 pounds, a substantial recording budget for the time—brought their gear to Abbey Road's Studio 3, where the Beatles had just finished recording *Sgt. Pepper's Lonely Hearts Club Band*.

"At the time, it was quite a coup, because Abbey Road was reserved for only EMI artists," says Atkinson.

Recording at Abbey Road was more than a question of status. "The music press in England had been writing dramatic stories about how George Martin was using these fantastic four-track machines, all looped together to make a layered recording," Atkinson remembers. But when the Zombies loaded in, they discovered that engineers Geoff Emerick and Peter Vince were starting to dismantle the setup.

"We said, 'Don't unplug those! We need those!' They said, 'Please don't make us go through this again.' They were exhausted. But we insisted."

The recording was quick and efficient; their time in rehearsal had been well-spent. "They

were well-rehearsed when they came in and had a pretty good idea of what they were doing," Vince comments in the liner notes of the band's new box set retrospective, *Zombie Heaven*.

"We had to be," Atkinson says with a laugh. "We didn't have the resources...we couldn't sit around for months like the Beatles, writing songs in the studio." In fact, the guitarist remembers that when it was time to listen to playbacks, the musicians used to sprint from the studio through the hallway and into the control booth—there was no direct access from Studio 3—in order to save time.

The band got on well in the studio—save for the recording of "Time of the Season," which was marked by some bickering as Argent tried to direct Blunstone's vocals.

"Colin said, 'Look, if you know how to sing the song so damn well, why don't you sing it yourself?' Because Rod was quite a good singer," the guitarist recalls. "But Rod wanted Colin to sing it. Finally, Colin did, and it turned out to be a Number One record."

Eventually, Britain showed profound indifference to *Odyssey and Oracle*—the misspelling in the title was an honest mistake by cover artist Terry Quirk that the group left unchanged to create an air of mystery—and the Zombies broke up in early 1968.

But the *Odyssey* didn't end there. In February of 1969, Blunstone had a solo hit with a remake of "Time of the Season." Meanwhile, Al Kooper—during his tenure as an A&R executive at Columbia Records in America—was championing the album and urging the label to release it in the U.S., which it did after a Florida radio station started a grass roots groundswell by playing "Time of the Season" from an imported copy of the album. The song hit Number Three on the *Billboard* charts and spurred some low-key Zombie reunions that didn't include Argent, who was busy with the new band that bore his name.

Odyssey has had quite a life since then, too, with several re-releases—including another one set for later this year.

At the time we all thought it was a great shame *Odyssey and Oracle* disappeared without a trace," says Atkinson, who went on to work with acts such as Aerosmith, ABBA, Bruce Hornsby and Elvis Costello in the A&R departments of Columbia and RCA. "But it's like the album that just won't die."

—Gary Graff

REVIEWS

committing their smart-assed sensibilities to tape, be it through deftly layered sampling or low-fi crunch, the Skinnees seem to have been cowed by the studio, and the tracks are bogged down by generic guitar sounds, an overabundance of reverb and a glaring lack of ear-tickling samples. It's always a shame when great bands only make good records.

—Tom Beaujour

★★★★
Keith More
Guitar Stories

Selective

KEITH MORE is a Scottish progressive rock/fusion guitarist with chops to burn, and burn he does on this self-produced release. The album showcases the many sides of More's talent, from the lushly orchestrated, McLaughlin-esque opener to an Eric Johnson-style barnburner to power-rockers with a bit of a Steve Morse/Allan Holdsworth influence. More, however, is no imitator; he combines the stylistic elements of his heroes into an energetic style all his own. Everything he plays is pumped full of life, and he displays a sense of humor to boot—something most "chops" guys often lack.

—Andy Aledort

Selective Records, 31 Graham Ave., Mitcham, Surrey, CR4 2HJ, U.K.

METAL DETECTOR

by Jeff Gilbert

W.A.S.P. Double Live Assassins (CMC International) Reminiscent of a time when metal was metal and genitals were Black & Decker power tools. Cramming their entire career into a live 101-minute butcher shop medley of bleeding riffs, W.A.S.P. is the only band left that still uses a cowbell—with the cow still attached. ★★

Earth Crisis The Oath That Keeps Me Free (Victory) Would that be the oath that decrees all live metal/punk albums must be as crappy as their sound systems or the oath that allows one to urinate in public places? ★★1/2

Mortician Zombie Apocalypse (Relapse) More graveyard gruel with vocals relegated to little more than constipation grunts. No sense in letting talent get in the way of a good lyric. Hey, if they really wanna sing about dead things, they can start with my sex life. ★★1/2

Lord Belial Enter the Moonlight Gate (Death) Hard to keep a straight face when the guys screaming this purgatory thrash have names like Dark, Sin and Pepa af Vassago. I wanna join their band; I could be Lord Wrongness. And I'd play the zither. ★★

Cannibal Corpse Gallery of Suicide (Metal Blade) Still heavy, still deathy, but I think Cannibal Corpse are getting soft on us: "Dismembered and Molested," "Stabbed in the Throat," "From Skin to Liquid." Been there, decapitated that. ★★

Moonspell Sin Pecado (Century Media) The only reason the Spice Girls are better than Moonspell is that you can't beat off to a Moonspell song. ★1/2

Jeff Gilbert is Associate Professor of Stool Studies at P.U. Tech

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YNGWIE MALMSTEEN

Continued from page 36

most as a kid.

MALMSTEEN: The first rock show I ever saw was Ritchie Blackmore's Rainbow, the *Rising* tour, with Cozy on drums and Ronnie Dio on vocals. I was 12 when I saw it. I couldn't believe it. I thought it was the best thing I'd ever seen.

GW: Have you ever spent any time with Ritchie Blackmore?

MALMSTEEN: Not very much, no. I hung out with him one night—we had a few drinks—

"For 10 years I've been thinking about one day doing something with an orchestra, but in a very specifically different way from the approach taken by other so-called rock bands."

and he was very nice. That was like 10 years ago, and since then I haven't really had the opportunity to hang with him.

GW: There's been some interesting academic writing on heavy metal music by people like the sociologist Deena Weinstein and the musicologist Robert Walser. Are you familiar with much of this?

MALMSTEEN: No.

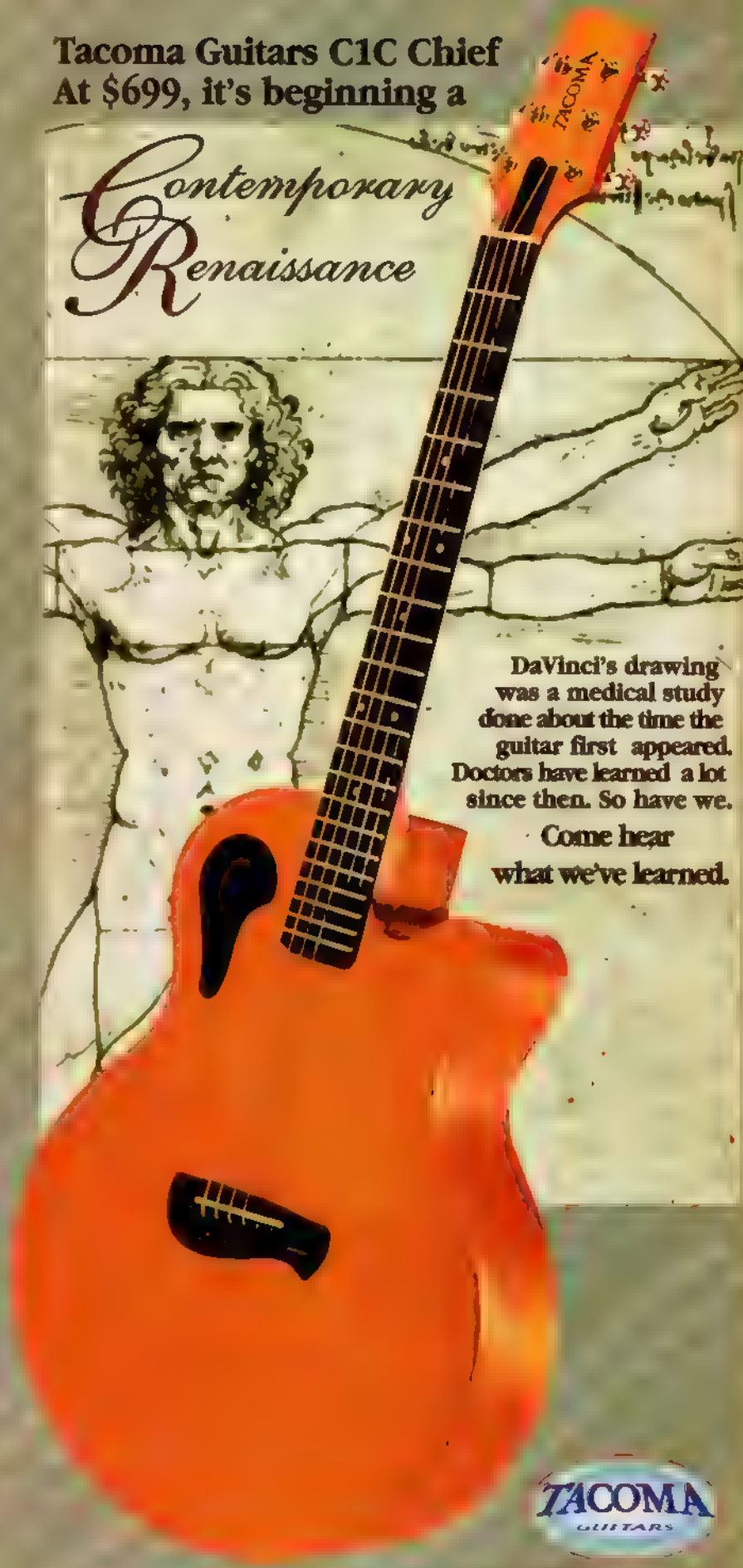
GW: Walser, for instance, places you in a succession of virtuoso metal guitarists beginning with Ritchie Blackmore, continuing with Randy Rhoads and Eddie Van Halen, and leading to you. He characterizes you as the metal guitarist who most thoroughly incorporates classical music into his playing. Any reactions to this?

MALMSTEEN: To be honest with you, I never really lumped myself into what anyone else has been doing. I've also been sort of going my own way. I'm definitely not into trends, and if whatever I do falls into a trend, then that's fine. But that's not something I deliberately did, you see? I think that there is some good heavy metal and I think there's a lot of bad heavy metal. And I think what differentiates me from all of the other people is that I deliberately incorporate a lot of melody into my playing. It may be as heavy and aggressive, but it's always melodic.

GW: I'm interested in your new piece for guitar that you recorded with the Prague Philharmonic Orchestra, *Concerto Suite for Electric Guitar and Orchestra in Eb minor, Op. 1*. When did you compose the piece and

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what motivated you to undertake such an ambitious project?

MALMSTEEN: I've always been heavily influenced by classical music, mostly by baroque music, but I'm not so crazy about newer classical stuff. Everyone else seems to be the other way around. Since I was a kid, basically, I've always been heavily into baroque classical music, but before I was into that I was into rock, so I've always sort of fused them together. All of my rock albums have an element of classical music—all of them. For 10 years—maybe more—I've been thinking about one day doing something with an orchestra, but in a very specifically different

way from the approach taken by other so-called rock bands.

ELP or Deep Purple, for example, would play rock and have the orchestra play along with them, which was exactly what I didn't want to do. My idea was to compose something very close to orthodox classical music and just replace the violin or flute, or whoever the soloist is, with myself. In other words, have no rock drums, no rock vocals, not even any rock chord progressions—nothing like that.

Of course, the guitar would have to have some distortion to give it sustain, but everything's single notes. My playing ends

up being a 50-minute guitar solo, more or less. A lot of it is written out and a lot of it is improvised. I started writing the piece in '96. I would just come up with an idea in my head or on the guitar and, with my keyboard player in my studio, come up with a theme or a group of themes. As soon as I came up with it I'd just put it down on tape. Then I'd start orchestrating it with him.

I'd stop playing guitar at that moment and hum him parts. Here's what I'd like the contrabasses to do. Each instrument, every thing from the strings, woodwinds and the brass, and I would be very specific. After that I would have these tapes sent to a gentleman named David Rosenthal, who's actually a rock keyboard player but is very good at that, writing things out. And actually some of the things I had written for the instruments fell outside their range. I didn't know that!

GW: Why did you decide to structure this piece as a suite, in a series of smaller movements, rather than as, say, three larger symphonic ones?

MALMSTEEN: When I started doing this I came up with so many themes that I felt were good that I didn't want to throw them all in one basket, as it were. I'd rather have them each as a proper movement.

GW: The suite has a fugue movement.

MALMSTEEN: The fugue? Yeah, that one is one of my favorites.

GW: Did you consciously compose that piece according to traditional fugal practice?

MALMSTEEN: Yes, but to compose a fugue of the caliber of Johann Sebastian Bach—I would never ever say that I would be able to do that. This one has a lot of shit going on, but it's nothing like that. It is very much influenced by Bach. I can say that.

GW: How did you work out the details of recording the piece with the symphony orchestra?

MALMSTEEN: The original plan was always to record the orchestra separately in order for me to get a proper guitar sound.

GW: Because the guitar would be too loud?

MALMSTEEN: Yeah, and it's something we're going to have to solve in the future for the live performance. But for the time being, I think what we did was the right thing to do. I also insisted that we record the orchestra on multitrack, instead of the orthodox way to do it, on two tracks. So I had control over the whole orchestra.

GW: So you could blend the orchestra at the mix-down stage?

MALMSTEEN: Because once the guitar comes in, the whole sonic picture changes. The guitar has properties that any other acoustic instrument, so the mixing procedure and all that actually went on, to be well

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GW: Was it tough to play along with the orchestra once the parts had already been recorded? At that stage you didn't have the benefit of watching the conductor for tempo, right?

MALMSTEEN: It was very difficult, I must say. By any standard, this is definitely the most difficult thing I've done. And I'm quite pleased with it actually—I'm happy that I pulled it off—because at one point I started thinking maybe I had bitten off a little too much, more than I could chew, you know?

GW: How did you like working with orchestral musicians? Others who've done so, like Frank Zappa and Ritchie Blackmore, have

been pretty outspoken about their sense that these musicians tend not to take such projects with rock musicians very seriously.

MALMSTEEN: No, to me it was just wonderful. They seemed to like me a lot, and I had no problem with them. It was funny. We recorded from 10 to 1 in the Dvorák Hall in Prague—a beautiful, stunning place. Then from 1 to 2 there'd be a break and, afterwards, we'd record again from 2 to 5. All together it was six hours a day for three days. In the beginning I was a little bit worried because they just couldn't get it together. The pieces were a little too difficult for them, I think. And I got a little nervous. In the

hour between 1 and 2, they would go down to a cafeteria or bar downstairs and start pounding the beer, and that worried me even more. But every time they did that they came back and played better. So it was a pretty relaxed situation.

GW: Were you worried that they might not take your project seriously because you're a rock guitar player, as Zappa and others have complained?

MALMSTEEN: To be quite honest with you, I think they probably would have thought that way about me, too, if the piece wasn't the way it is. Because the piece doesn't sound like the work of a rock guitar player.

GW: Let's talk about your early relationship with classical music as a kid growing up in Stockholm. As is the case in many European countries, classical music is both popular and respected in Sweden. You were probably exposed to a lot more of it when you were young than the average kid in the U.S. would have been.

MALMSTEEN: That's for sure. You know, vignettes for radio or TV programs would almost always be classical music, whether something as common as Beethoven's Fifth Symphony or a Bach violin concerto. Of course, my mother had more than 200 records of classical music, so I would always listen to them, mainly baroque stuff.

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GW: Did you ever attend concerts of baroque music?

MALMSTEEN: Many, many, many times. My aunt was the head of the box office at the Royal Concert Hall in Stockholm, so I would always get in for free. I could go as many times as I wanted.

GW: When you were first listening to rock, were you ever attracted to progressive rock groups like Emerson, Lake & Palmer or Yes—groups that blended rock music with classical?

MALMSTEEN: I liked Genesis. I thought the early Genesis albums were incredible.

GW: Jethro Tull drummer Barrie Barlow played on your first album.

MALMSTEEN: Yeah, I liked Jethro Tull. I thought that was a very good scene, what was going on with those bands. I really liked them. It's funny because I lost interest in pop music very early on. Because what I really loved in Deep Purple in the beginning—I got my first Deep Purple album when I was eight—was the aggression, the power, the sound. I thought it was amazing. But by the time I was about 10 years old I could play everything they did, easily.

But then my older sister, she brought home *Trespass* and *Selling England by the Pound* and those early records from Genesis. And that's what really turned me on to classical music. I listened to what they did and thought, "Oh, what is that? Inverted chords and counterpoint...this is great! This is not blues." So I started listening to my mother's classical records, and from then on, it all sort of went backwards. Unlike a lot of people who get classical training and then get into rock, I did it the other way around.

GW: You started with rock and then got into classical.

MALMSTEEN: Yeah.

GW: But that music was part of a broader scene that also included Yes' *Fragile* and Genesis. Things seemed less divided in the early Seventies than they subsequently became; maybe it was easier to move between styles.

MALMSTEEN: I know, those were the golden days.

GW: It's interesting, your connection to Genesis.

MALMSTEEN: My sister always brought home new records. She got me my first Deep Purple record, too. But what you say about that style—that it wasn't so much a barrier—is clearly true. Like ELP, they were rock, sort of, everybody said. But they weren't, not really. They didn't even have a guitar player. But they all branched out, Tull and all those bands. I thought they were great.

GW: So what led to Barrie Barlow's playing

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on your first album?

MALMSTEEN: The manager I had at the time used to be the manager for Jethro Tull.

GW: And how was Barrie to work with?

MALMSTEEN: He was a gem. He was great. He wanted to kill me, though, because of the ending to "Far Beyond the Sun." All drummers that I try to teach that to...it's like [it has] no count. [demonstrates on the table top] That's how it goes. It's not like anything. And he was a sweetheart, you know, he wouldn't kill me. But he said [affects a British accent], "I can't believe you make me do this! Aargh! I played the most difficult things with Ian Anderson and you make me do this!"

John Covach is an Associate Professor of Music at the University of North Carolina at Chapel Hill, where he teaches music theory and popular music. He is Co-Editor of Understanding Rock: Essays in Musical Analysis, published by Oxford University Press, and has written numerous academic articles on rock music, twelve-tone music and the philosophy of music. He also writes a regular column for Progression, a quarterly fanzine devoted to progressive rock.

JIMMY PAGE

Continued from page 52

So the amp came along at the right time, because it really thickened up the whole

sound. It took over, soundwise, for the fact that the other guitarist wasn't there. At the moment, I'm really pleased. I've always been used to working on my own, just making allowances for the vocal and rhythm section, but not for another guitar player. If there's another guitar it's usually one that I've laid down on a track, and then I'm playing on top of it.

GW: You used a Russian amp as well?

PAGE: A Petersburg, yeah. But it didn't have the low crunch of the Fender. I've got some old Marshalls that sound good. But the thing about the production line Tonemasters is they all sound the same. Whereas all my Marshall

amps, because they're old, all have their own characteristics. They all sound different. So if one goes down on tour, you're in a bit of a fix. Whereas with the Fender ones, you know you can just get a new one down off the shelf and it'll sound just as good.

GW: There's a lot of lovely stuff on the album where you're playing just under the distortion.

PAGE: That's right. It's just at that point, which lets you employ dynamics. Hit the guitar just a little harder and the distortion comes screaming out. Or hold back and you've got a real sensual sound. It's a really tactile approach to playing. But that's just me—the way I play. I hadn't really analyzed it before,

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although this time we did analyze it. Steve Albini really noticed it. It's something I've always preferred—to keep that little extra bit of power available, without having to push it with a distortion pedal or whatever.

GW: When you're getting a guitar sound together for a track, are you thinking about compressing it going down to tape—the whole effects chain all the way down the line?

PAGE: Sometimes. Compression is really good on acoustic guitars; it brings out a real bell-like quality in them. But for electric tones, I really just employed my pedal board with all the effects I've had all the way through my career. Apart from a Whammy

pedal, it's all old stuff

GW: You used your Tone Bender? [Page's love affair with this venerable fuzz pedal goes back to his Yardbirds days—GW Ed.]

PAGE: Yeah, I did use the Tone Bender on "Walking Into Clarksdale." But I blew it up! It suddenly ceased to function. But I got enough of what I wanted from it down on tape, so that was all right. But I used all that old stuff: the MXR phasers and that sort of thing.

GW: Is the arpeggiated riff in that song played through a Leslie cabinet?

PAGE: No, just an old Boss chorus. Like I said, everything was old—except for the Whammy pedal and Tonemaster.

GW: Was that solo planned in advance or spontaneous?

PAGE: Spontaneous. I just went down to the studio and did the first solo on a Telecaster through a Marshall. That's the first solo you hear. Then I did one using the Tone Bender. I just changed [equipment] immediately and did two or three passes. Then I changed again and did some with the Whammy. In a way, I suppose it was tipping the hat to all the styles I've played down through the years. The first solo is a classic Page solo like something from the early Led Zeppelin days. The second one is almost a bit Yardbirds-y, you know? And then the third is a far more radical, modern approach.

GW: A time capsule.

PAGE: In a way. That's how I interpreted it to myself, to give the parts those different textures.

GW: From a perspective of some 30 years now, do you have any thoughts on why the blues spoke so deeply to English musicians of your generation?

PAGE: I think it was just the emotive playing behind it. "So Many Roads" by Otis Rush was vital for that time. There were so many milestone blues records that meant a lot to us who came up through that era. However, it's fair to say that Led Zeppelin were doing renditions of the blues on the first album—some would say that. Yet, guitarwise, it only had maybe 20 percent blues. The rest was totally off the wall, really, as compared with how some of the other guys played. It certainly wasn't a purist approach. But it was an interpretation—that was really all-important.

GW: That's one thing that has distinguished you from so many of your contemporaries. Your playing has always taken in a broader range of influences—American folk, British folk, rockabilly, North African music...

PAGE: I've been like that all the way through. I've always been really a sponge, listening to any music. Providing it moved me, I'd take it on board. I wasn't rooted to one thing. I know lots of guitarists who were trying to be total blues purists, trying to play anybody's solo just like the record. But that never interested me, except when I first started playing. Because that's the way I learned to play guitar. In England, we only had the chance to learn from records. Whereas in America, you had more opportunity to see some of these great guitarists on TV, or even live. We didn't get that. It was all by ear. Studying records was quite important. We were all doing that at first. Jeff [Beck] and them were doing the same thing, really.

GW: "Heart in Your Hand" has a wonderful Sun Records meets David Lynch quality. What do you recall about coming up with that riff?

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PAGE: I recall playing with an effect—an Echoplex—and getting a tone on the guitar by turning it down. But I know what you mean about that haunting quality. I mean I couldn't say exactly, "Oh that's from there." It could've been Gene Vincent and the Blue Caps. Robert might say it's Dick Dale. [laughs] But I don't. I think it's me playing from a whole melting pot of stimuli and influences.

GW: So that's not amp tremolo on there?

PAGE: No, that's the Echoplex giving it a little wow and flutter.

GW: What kind of guitar is it?

PAGE: It's the Les Paul.

GW: It almost has an Ovation-like, electro-acoustic quality, perhaps because you were picking close to the bridge

PAGE: I was picking close to the bridge, yeah. But it's also probably because the tone is turned down. There's level going through the amp, but the guitar's turned down a lot.

GW: Is that the same tremolo source we hear on other songs—"When the World Was Young," for instance?

PAGE: No. "When the World Was Young" was a Vox AC30 vibrato, with another amp that was clean. There are two amps on that.

GW: "Shining in the Light" has some of that layered guitar orchestration that you're known for.

PAGE: A bit, yeah. That song is like, "Well,

this is where we come from." It's immediately recognizable as us. Hence it's placed at the beginning of the album. From there, the album moves into these other territories. For me, the instrumental part that keeps coming between the verses in "Shining in the Light" is a bit reminiscent of the approach I used in "Four Sticks"—that sort of cross-picking and moving up and down in octaves. And then I put a string line on top of it, on a Mellotron, to stamp the melody in. I enjoyed that, because I can't really play keyboards. It was funny to watch me play: fingers here, thumbs over there. I played the Mellotron on the demo and then we had a

proper keyboard player in to do the master. But it just wasn't working. So I ended up doing the keyboard part you hear on the track. Everyone was saying, "It just doesn't sound like the demo." Well, I knew why—my funny keyboard technique with the thumbs. I brought my old Mellotron out of storage for that one. In fact, I brought all the old equipment out of storage this time.

GW: Did you use any open tunings on the album?

PAGE: Yeah. "Most High" is in C tuning. From low string to high, it's C G C G C E. It was funny how that number took shape. It was recorded from beginning to end and had

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a very minimalistic guitar figure on it which disappeared at the end of the day. Because I thought, "I want to try something a bit tougher on this." I recorded that and then I put a riff right across it that was really good. After that, we brought in Tim [Whelan] from Transglobal Underground to do the oriental keyboard on it. And that's literally what it is: an oriental keyboard. Quartertones and all that. [Clarksdale engineer Steve Albini reports that this was an electronic keyboard designed primarily for use by club and wedding musicians in the Arab world. It is loaded with presets emulating North African and Arabic instruments such as the *ney*, *saz* and *oud*.—GW Ed.]

Tim really understands all that music. He put his parts all together in the space of a day—the accordion sound and the reed pipe sound you hear on there. And it saved probably days and days of frustration trying to get a local musician from one of those countries like Morocco to do it, which would have been impossible. And the fact that all those parts were done on a keyboard will make it easy to do the song live, as well.

GW: It's very convincing. That second section sounds just like a *ney*.

PAGE: That's right. If you hear Transglobal Underground's stuff, especially with [singer] Natacha Atlas, it's all there. I love their stuff. When we were doing the *Unleaded* project, I was listening to their *International Times* [Epic, 1994] album constantly. For months and months it was always in the CD player. Tim was a pleasure to work with. I hope we do more stuff collectively, whether playing with them—or singing with them, as the case may be—or them with us.

GW: Is that a loop going throughout "Most High"? That North African percussion?

PAGE: Yeah. It's actually taken from a cassette that was bought in Marrakesh. Part of it was, anyway. The opening bit.

GW: Is microtonality a problem when you're doing that kind of music? It is hard getting the guitar pitches to match the quartertones generated by some of the ethnic instruments?

PAGE: It can be. But in that case, I just employed a tremolo throughout the riff. Everything's really tremoloed to give it a sense of urgency. It's got nothing to do with North African music really, but it sort of works. Which is the name of the game.

GW: Who discovered North African music first, you or Robert?

PAGE: I don't know, quite honestly. I was certainly aware of it from the early Sixties onward. And it came up again in the days when I was paying a lot of attention to the English folk scene, which was really happening guitarwise and technique-wise with players like Bert Jansch and, even more so,

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Davy Graham, who'd actually been out and played with the Arabs. That was something I'd always dreamed of doing. All the times I went to Marrakesh, either with Robert or on my own—which I did quite a few times—I'd always dreamed of playing with the Arabs in the square. But I didn't know how to go about doing it. I suppose it would have helped if I'd taken a guitar with me. [laughs] But I was only there for short trips. It was really great to go to the land of our dreams. So when we actually did get to play in the square with the Arabs [for the *No Quarter* video], we actually gave something back. It was a celebration of what we'd absorbed

from listening to their music.

The only thing like that we'd done before then was in 1972, when Led Zeppelin went to India and recorded versions of "Friends" and "Four Sticks." It's on a bootleg. I don't know if you've heard it or not, but it's really good. Curiously enough, we revisited those two songs for the *No Quarter* sessions. Those from '72 were the Indian renditions. That was all done in a single evening. But when it came to working with the Moroccans on *No Quarter*, things weren't so easy. We'd have a rehearsal day and they wouldn't turn up, even though they were getting paid. God knows how much more than they're used to

getting. And then we had the Egyptian orchestra for *No Quarter*. It was a long haul getting it together with them, too. And I kept remembering that in India we'd done it in one evening. But in the end, *No Quarter* was worth all the patience and diligence that was put into it.

GW: So are Moroccan musicians like Western rock musicians? Are they partying guys?

PAGE: Well, they party in their own way. They party—how shall I put it?—in a very tribal way. They're playing music that is in their DNA, really. Whereas ours isn't, not to the same degree. Theirs is passed on as a tradition, and has been for hundreds and hundreds of years. So their thing is totally different. Their music is a celebration. You can tell it's very infectious. And they play around riffs, as well. I remember doing this interview for a magazine called *Crawdaddy* in the Seventies with [Beat generation novelist] William Burroughs. And I remember him saying, "You just gotta go there and feel it for yourself." He was right.

GW: Led Zeppelin's enduring appeal has little to do with nostalgia, strangely enough. Especially in the States. There are heartland fans who really think Led Zeppelin is a current band. Any thoughts on why that legacy has remained so current?

PAGE: I think it's because we did what we did

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very well, because of the caliber of the musicianship. And we weren't attempting to be fashionable. Each album was simply a reflection of where we were at the time of the recording. So on the third album there was nothing that related to the second album in a way that people could go, "Oh yes, I know that." So if you're not "in fashion"—I mean disposable fashion—then you're not gonna be out of fashion. And so, when you've got albums like *Physical Graffiti*, where we were just having fun and you can tell we're having fun, the honesty of that is quite endearing, I think. And then when we really were serious, we were a force to contend with.

GW: One nice thing about what you and Robert did with *No Quarter* is that you brought to the foreground less heralded aspects of Led Zeppelin, such as the band's softer, acoustic side.

PAGE: That shouldn't come as a surprise, because it was always there. Like when the third album came out, the reviewers just couldn't handle it because it was so different from the second album. They missed the fact that we had acoustic guitars all over the first album. From that record on, we mastered the aspect of light and shade, and we're still into all that now. Dynamics.

GW: What's different now about your relationship with Robert?

PAGE: We get on much better than we used to, certainly better than we did during the latter days of Led Zeppelin. We're older and wiser. We've got a long history, which is something to be proud of. We're good pals now. And we're having fun, which is even better. 

ROBERT PLANT

Continued from page 52
over the years?

PLANT: Well, I think there's some amazing mysterious quality to it—because of the scales. It's nothing to do with what you and I were brought up listening to. And the location. I know this sounds like the beginning of a book, but when you end up in an oasis town at sunset and you see the color of the sun on the mud walls, and hear that music, you're in another world. It's like the beginning of a Kurt Vonnegut book. You go, "Wow." It's so blue. It's like the living blues now to me. And the lyrics, when translated into English, are so amazingly dramatic and emotive. They're beautiful. It's like all those 19th Century poets—Shelley, Longfellow, Keats, Browning, Wordsworth and all that—you can't write them all off with one sweep of the pen. They had their fantastic moments. But in middle of these songs, you hear these descriptions of love and pain, melancholy and, ultimately, happiness at

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times. They use such similes that we don't even dream of. Absolutely captivating.

GW: Was it hard to master all those micro-tonal Arabic vocal trills you do?

PLANT: No, I can't do it. I don't know what I'm doing. I just bluff. I have no idea. I just try to hit a note and then waver a quarter tone either side of it. I remember when I was on stage during *No Quarter*, the chief violinist of the Egyptian orchestra used to say to me [*Egyptian accent*], "Mr. Robert. We must sit down and deal with these scales." I said, "Don't bother. I'm fine the way I am. I don't have a clue what's going on. And if I knew, it would take away the pleasure of it."

GW: You have some pretty convincing moments on the *No Quarter* video, when it comes to that kind of stuff.

PLANT: Of course. But I don't know what's going on. It's just happening. I think that's part of the thing about Jimmy and me: half the time, we don't know what we're doing when we're developing a song. It's just out there. We'll try something and either it works or it doesn't. I wish I could employ those techniques—those quarter-tone drops—in the actual conception of a song. But I can't. Maybe I will one day.

GW: When you and Jimmy write, do you ever just sit down together with an acoustic

guitar? Or do you always work with the rhythm section?

PLANT: Well, we haven't done anything that's been primarily acoustic from the word go. I mean, even "Shining in the Light," the opening track on the album, was worked out with an electric as well. So that kind of *Led Zeppelin III* thing hasn't happened yet. We worked as a four-piece in most of the rehearsals and writing. We've gone for mood and big, round tremolo guitar sounds. A big Bigsby to give it a bit of... I wouldn't like to say Link Wray, but just to try and get a San- to and Johnny feel here and there. We tried to open it up to where Harry Dean Stanton could be walking around the corner in some kind of film noir moment.

GW: Yeah, Sun Records meets David Lynch.

PLANT: That's right. That's the kind of vibe I was into in a lot of the darker, more melancholic stuff. Exactly that.

GW: You seem to have mastered the use of effects almost as an extension of your vocal technique. There's that pedalboard in your lap in the *No Quarter* video. And engineer Steve Albini [see page 189 for more on Albini's recording techniques—GW Ed.] was telling me you had a mixing board in the vocal booth with you during the sessions for *Walking Into Clarksdale*, with effects that you could add as you wanted.

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PLANT: Yeah. Guitarists have got pedals. And from the first Fender Twin Reverb or whatever, there's always been that ability to disappear into that technicolor collage of guitar mood. And I guess Elvis had it with those great reverbs on some of the Sun stuff, but more so when he got to RCA and did "Love Me" and "Any Way You Want Me." I mean the vocal sound and the compression are really absolutely brilliant. So yeah, I've wanted to get lost in it ever since *Led Zeppelin II*, when they first came up with that really tight ADT [Automatic Double Tracking, an early programmable delay device—GW Ed.], that was developed for moving the heads on a Revox [a brand of analog tape machine—GW Ed.]. The effects become a sort of accompaniment. It is an extension of me. That's why I said to Steve, "I gotta have it there. I can't sing dry. I know what I want to do. I wanna get lost in this movie. And I don't want the commercials to come. I want to be right in there, painting the sky."

GW: He said you're into compression as a way of bringing out the sibilant, lip-smacking, tongue-hitting-the-teeth quality.

PLANT: Well, I like the breath. If you take deep breaths and you're expressing yourself you can get a great result. For example, on "Heart in Your Hand," I did the vocal live. I wrote the lyrics as the track was being

played. And I really wanted to whisper the whole song. I wanted to be so intimate. And I think with compression, you can really get in there. It becomes a good night out with the best woman you ever met—if you're lucky.

GW: It's great the way you weave together all those evocative old blues catch phrases in the song "Walking Into Clarksdale"—"the killing floor," "twelve white horses..."

PLANT: Yeah, it's true. They're all there. "Twelve White Horses"—what's that from?

GW: Blind Lemon Jefferson

PLANT: That's right. "See That My Grave Is Kept Clean." I know Dylan did it, too, on his

first album. That's a great song.

GW: I was going to point out that Dylan did a similar kind of thing on his newest album, *Time Out of Mind*—weaving in a lot of those folkloric phrases in a kind of collage. "I'm goin' down the road feeling bad..."

PLANT: Well, that one I haven't actually used! [laughs] There's just so much great pictorial, beautiful imagery on those early Delta blues records. It was another time altogether. But about that song: I actually went to Clarksdale, Mississippi. Last time I went there, I went from Memphis. And the gambling laws in Mississippi now say that if you gamble on a boat then it's legal to gamble

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GW: I'll ask you what I asked Jimmy: Why do you think the blues spoke so deeply and so eloquently to British musicians of your generation?

PLANT: I think it's probably the same reason why Asian and Arab music right now is very relevant to European musicians, if you

want it to be. We've got it all around us. You had black music all around you in America. Your father did. And he could choose, one way or the other, to take it or leave it. Most people found it to be a rather threatening experience. But we in England had no idea of its social implications—of a kind of black movement, or even success within the black community. We didn't look at it as some kind of a social, potentially political problem. Although my parents did. They cut the plug off my record player for playing "I Like It Like That" by Chris Kenner. They said, "We don't want this music here." And I said, "What's wrong with it?" And my dad

said, "I've had enough of Blind Willie Somebody, and Blind Blake and Blind Boy Fuller. It's all moanin'." And I said, "Yeah, but listen. It's beautiful!" Now he laughs and jokes with me about it. I play him Blind Lemon Jefferson and he goes, "That must be Blind Boy Fuller." And I say, "You'll never get it right! If you don't take it seriously, you'll never get it."

But again, I suppose it was because the blues didn't have any social implications for us. What it was to us was a great wailing. We lived in squeaky-clean, upper-to-middle-working-class suburbia, where everything was white, clean and neat and you didn't need to know about that shit, really. But we wanted to know. The reason the Beatles got it first was because all the merchant seamen used to come to Liverpool on the boats and they used to bring the vinyl from New Orleans. So they got access to that stuff. But I mean, down in New Orleans you had a white guy like Dr. John getting involved in that music. And Frankie Ford was doing "Sea Cruise." So there were white American kids getting involved. Heavily involved. Dave Van Ronk, John Hammond, Elvin Bishop, Mike Bloomfield...there were loads of people. I guess that's why there was a more respectful interpretation of black music by white guys on the college-university circuit



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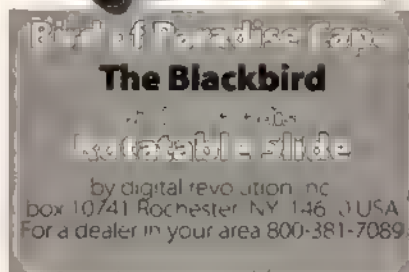


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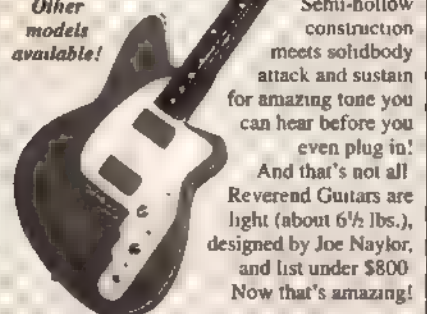
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ROBERT PLANT

here. People were actually playing alongside Muddy Waters in '64, at the Newport Blues Festival and things like that. So you Americans couldn't take the blues the way Led Zeppelin did and grab it by the balls. We didn't really know any better. We had no conscience. We didn't have to do a gig opening for Sleepy John Estes. We should be so lucky. We just played in progressive rock clubs—very badly.


QW: When you perform Led Zeppelin material these days, do you approach it as a reinterpretation—almost as if you were performing something by another singer—or more as a recreation of what you did back then?

PLANT: It depends on the song. That's a good point. Because sometimes on this new record I do a lot of character singing, where I put myself in somebody else's position. But when I sing "How Many More Times"—which I have been lately and really enjoying it—I become Little Robert Anthony. It's one of the few songs where I really do try and mimic *Led Zep I*. And it's great. As soon as I go, "How many..." and know I've got to get up and do [singing, like the original record] "more times" I know I'm gonna do it. I do it and smile. But when I do "The Wanton Song" now, I do it in a sort of monotone—I try and change it a bit and make it more punky.

QW: How do you feel about the fact that so many young kids are completely hung up on work you did in the Seventies with Led Zeppelin?

PLANT: Well, the albums are what they are. They come out and they either kiss you or smack you really hard 'round the back of the head. I think part of their appeal is because, tune after tune, it was written by a bunch of guys who were the same age as their audience at the time. And the people who are into it now are the same age as we were when we recorded it. There's a kind of transference of energy. Maybe the later work is too eclectic, serious or reflective for that. The older you get, the more you think into things. You just can't write or perform from the same perspective anymore. It would be like asking the Sex Pistols to have the same amount of abandon now that they had then.

QW: Now that you and Jimmy are back together again, where will you go from here?

PLANT: Well, we had a very good day today. And we may make it to the morning. No, seriously we're having a good time. We really are. He's a wonderful guy and we've both changed quite a lot. I couldn't be with a better partner. 

RAMMSTEIN

Continued from page 74

bang! I couldn't wait to have [the music] in

the picture. Rammstein sent us 50 cassettes, because the crew started freaking out, loving this music. There wasn't one day on the shoot that Rammstein wasn't *blasting* from some truck."

The songs "Heirate Mich" ("Marry Me") and "Rammstein" were used liberally in the film's soundtrack, introducing the band to America and paving the way for a record deal in the U.S. "I was shocked when I saw the film because our music was so loud," says

"Tube is slow and fat. Transistor is fast and aggressive. Together they make the Rammstein sound."

—Paul Landers

Landers. "You couldn't make the music any louder. Being on the soundtrack with David Bowie, Marilyn Manson and Nine Inch Nails really helped us in America. When we finally toured there, many people had heard our music already and knew about the band."

At the end of 1996, the band flew to the island of Malta to record *Sehnsucht* ("Longing") at Temple Studios. Having been together for nearly two years, during which time they toured relentlessly, Rammstein was now a well-oiled industrial music machine. Dominated by Kruspe and Landers' sledgehammer rhythm guitars, which mesh together like precisely synchronized gears, the riff-laden album rivals Pantera and classic Metallica's most brutal work.

"We guitarists are the most stubborn players in the band," says Landers. "We insist on being louder than everybody else." Landers mentions that both he and Kruspe are primarily rhythm players, and when it comes time for a solo or melody line, the two will usually play the part together at the same time. "In the beginning we tried to sample all the guitars to make it sound more like a machine," he says. "Our producer asked us to try playing the normal way, and it turned out much better. Richard is more of the tube guy, while I am more of the transistor guy. Tube is slow and fat. Transistor is fast and aggressive. Together they sound very good. Together they make the Rammstein sound."

Both guitarists summon their ominous, crunchy tones live and in the studio by plugging Mesa Boogie and SansAmp preamps direct into the mixing board. Kruspe pummels a custom-made ESP guitar with active humbuckers, while Landers thrashes an

Ernie Ball/Music Man Eddie Van Halen model. "Richard prefers a modern sound," says Landers, "generally something that doesn't sound like a Marshall, which is overused. If everybody is going one way, we go the other. That way we will always have our own sound."

But heavy riffs are only part of Rammstein's aural assault. "I've always sought to achieve a balance between strong melodies and heavy guitars," says Kruspe, who pens most of the band's songs. "I think it's interesting that people today are willing to take bits and pieces from all kinds of music and mix them together, but for me the main thing is songwriting. Most

people forget to develop that ability."

The emphasis on melody helped Rammstein land its biggest hit to date, the single "Engel" ("Angel"), which has sold nearly 500,000 copies in Germany alone since its release in April, 1997. "That song became very successful in Germany because we did something that a normal heavy band wouldn't do," says Landers. "We used a soft female voice in it to provide contrast to the male voice. It actually makes Till sound heavier."

The overwhelming success of "Engel" led to *Sehnsucht* shipping Platinum in Germany when it was released in August, 1997. Three other Rammstein records also

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topped the German charts during that period—*Herzeleid* and the singles “Engel” and “Du Hast”—an uncommon occurrence for any band, especially an East German act. It didn’t hurt that Rammstein hadn’t toned down its controversial, highly personal lyrics on *Sehnsucht*, this time adding songs about sadistic sex (“Bück Dich” or “Bend Down”) and cunnilingus (“Küss Mich (Fellfrosch)” or “Kiss Me (Furry Frog)”) to its repertoire.

Having conquered most of Europe, Rammstein set their sights on a more challenging territory—America. Musicians like the Foo Fighters’ David Grohl and the Afghan Whigs’ Greg Dulli, who witnessed Rammstein’s European festival performances, became outspoken fans and began telling any journalist who would listen about the band. A few weeks after releasing *Sehnsucht* in Europe, Rammstein made their American live performance debut, playing two shows in New York City during the 1997 CMJ (College Media Journal) convention. The response was encouraging, and shortly thereafter the band signed a deal with Slash Records. That December, Rammstein returned to the United States to open eight shows for KMFDM, earning enthusiastic reviews from the American press.

Slash released *Sehnsucht* stateside last February, and the album has begun its slow burn up the charts. In the meantime, Rammstein has recorded a cover of Depeche Mode’s “Stripped” (sung in English) for an upcoming tribute album to be released on 1500 Records. At the very least, the band can count on thousands of strippers and go-go dancers buying copies of the song—a sure-fire recipe for rock and roll success. Rammstein’s manager has been negotiating plans for a full-scale U.S. tour opening for a major headliner. However, few bands have the balls to let a band such as Rammstein take the stage before them, knowing that it’s hard to compete with superior fire power.

“We want to become successful in the United States,” says Kruspe. “We have an advantage with our stage show because American audiences are much more interested in being entertained than Germans are. We had to pull German audiences into the show, but Americans are much more enthusiastic when they discover something visually exciting. We also have the advantage that we are a guitar-based band, which still seems to be popular in America.

“I am very interested in what will happen if Rammstein turns out to be successful.”

Continued on page 194

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Heaven & Hell

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Little Things That Kill

Subtle nuances and variations that can make a good riff great

HELLO AGAIN, AND welcome to "Heaven & Hell" #9. Bleeding hell, doesn't time fly? It only seems like yesterday that I wrote the first one! Anyway, quite a few of you have written in asking me to show you how I play the intro riff to "Into the Void" (*Master of Reality*) and that gave me the idea for the subject of this month's column. Thanks for the inspiration. Let's suss out that "Into the Void" intro, shall we.

Into The Void

THIS E MINOR riff is played up by the nut (in the 1st position) and, as you can see from **FIGURE 1**, it's pretty straightforward. But, like many of my riffs, there are a couple of little playing nuances in there that definitely add to its character. There's the long slide down the neck at the beginning; the palm-muting on certain sections; finger vibrato on the evil-sounding Bb note at the end of the first bar; and the fast hammer-on/pull-off combinations in bar 2. If you take any of these "little things" away, the riff definitely loses something. The timing of the hammer-ons and pull-offs near the end are especially important—if you cock them up, the riff just won't sound right.

Variations on a Theme

ANOTHER THING YOU can do to add interest to a repeated riff is vary how you play it ever so slightly. For example, after the intro, "Into the Void" speeds up a bit [1:14] and I start playing the riff shown in **FIGURE 2**. When the singing comes in [1:41], I change how I play the very end of the first bar—instead of just putting vibrato on the D note, I bend it up to E and then bring it back down again (**FIGURE 3**). Like I said, this is only a very slight alteration but it definitely adds color and interest to the part without ruining the continuity of the riff.

Less Is More

ANOTHER GOOD EXAMPLE of adding interest to a repeated riff without really changing it is the verse of "Iron Man" (*Paranoid*). When Ozzy starts singing [0:41], I continue to play the main riff, but instead of using power chords, I just use single notes. Doing this adds dynamics [volume contrasts] to the riff without really changing its character. It also creates more

FIGURE 1 Tune down 1½ steps (low to high: C# F# B E G# C#)



FIGURE 2 Tune down 1½ steps (low to high: C# F# B E G# C#)



FIGURE 3 Tune down 1½ steps (low to high: C# F# B E G# C#)



FIGURE 4

FIGURE 5



space for the vocal line to "breathe" because single notes obviously don't sound as thick as chords. This is also another good example of introducing some "light and shade" to a song, which is a topic we discussed in my *December '97* and *February '98* columns.

The Riff Remains the Same

I ALSO DO something similar with the main riff to "Black Sabbath" (*Black Sabbath*). As I showed you last month, when the song starts I play **FIGURE 4**, but just before Ozzy starts singing, I turn my guitar down, pick the strings a little less harder and play the riff a bit differently, as shown in **FIGURE 5**. As you can see, as well as playing the riff "quieter," I stop doing the trill in bar 2 and also play a single G note on the low E string

instead of the G5 power chord in bars 1 and 3. Although the riff sounds pretty much the same, it's different enough to add that textural contrast to the song and make room for the vocal.

If you listen carefully to the first two verses of "Black Sabbath," you'll hear me turn up and play **FIGURE 4** again when the first verse finishes [2:19], turn down and play **FIGURE 5** at 2:50 in preparation for the second verse and then revert back to **FIGURE 4** again when the vocal part stops at 4:01.

Try applying some of the ideas we've discussed to some of your own riffs and songs. They're actually quite simple, but they can help add extra interest to a song and might enable you to get more mileage out of a good riff without boring your listeners!



John Petrucci
of Dream Theater

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Practice Makes Perfect Part 2: Organizing your material

IN ORDER FOR a guitarist to become a well-rounded musician, you have to master the three major aspects of guitar playing: the technical side, the musical side and the creative side.

The technical side comprises the actual physical components you need to have under your belt in order to get around your instrument, such as right- and left-hand technique, synchronization of both hands, the ability to execute scales, arpeggios and patterns, string-skipping, sweep picking, difficult licks, and memorizing (and playing) complete songs.

Once you've developed some technical facility on the guitar, the musical side (which entails theory, harmony, chord structure, ear training, sight-reading, composition and being able to *hear* chord progressions and licks) comes into play a lot more. This aspect is a lifelong study, but it's what makes you a good *musician*, as opposed to a good guitarist.

The creative side entails expressing yourself as an artist by composing music and/or lyrics. It's often accessed in a totally opposite manner than the other two sides—through free association. Sometimes just allowing yourself to noodle without any structure will enable you to stumble upon great new ideas, culminating in creating your own distinct voice on the instrument.

I spent a lot of time developing my chops when I was younger. In doing so, I found that one of the hardest things was dealing with *what* to practice. That's not surprising, considering the almost inexhaustible supply of study materials (such as CDs, transcription books, magazines and instructional videos) available. With such a wealth of information out there, it's often difficult to know where to begin, especially if you only have a limited amount of time.

I had to figure out how to organize my materials in such a way that I would be able to cover all three facets of guitar playing during a practice session. So I did the only thing I could think of: I set up a filing system. And you know what? It helped me so much, I still use it to this day! I heartily recommend that you create one for yourself.

Here's what I did: I created three different sections in my filing cabinet, one for each of the aforementioned components of guitar playing. Subsequently, I divided each section into subcategories. I bought a bunch

of folders, and labeled each one with a particular subcategory.

Then, whenever I came across a piece of music that I wanted to learn, I'd assign it to a subcategory and pop it into its respective folder. The music could be from any source—a guitar lesson, a transcription, a magazine column,

whammy bar tricks or any other techniques.

I break down my musical component section into the following subcategories: *sight-reading* (which includes single-string reading studies from Berklee College of Music [the school I attended] and classical pieces), *chords and chord theory* (which contains chord books, arti-

With this filing system, you'll never have to play the same exercises every day. Just go into the appropriate folder and you'll have a bunch of different things to work on that concentrate on the same technique.

a book, my own written exercises—it didn't matter. Everything went into that cabinet.

For example, let's take a look at how I filed the technical section. First, I made a list of all the technical subcategories I could think of, and then I assigned a folder to each one. I created one folder for *scales* (which also included scale patterns and sequences), and another one for *arpeggios*. Then I had a folder on *left-hand studies*, where I included things such as legato licks à la Allan Holdsworth and trilling exercises. I also made a folder that contained *intervallic studies*, such as string-skipping licks, and one containing *chop-building exercises*, such as speed studies and chromatic lines.

I also created a separate folder that only contained *licks*, whether written, transcribed, or culled from magazines. For example, I used to transcribe licks from Steve Morse and Al DiMeola, and they actually worked well as technical exercises. The effort required to master those licks helped my technique immensely. By the way, you may have noticed that I didn't make a folder for right-hand exercises—that's because the exercises in all the folders automatically encompass the right hand.

Of course, you're not limited to just those subcategory choices. Create ones that interest *you*. When I was younger, I had a folder on right-hand tapping, but since I don't really use this technique often anymore, it no longer requires a folder. But if you want to master your tapping technique, by all means, create a folder. The same thing goes for


cles that depict chord boxes, and chord-melody transcriptions), and *general music theory*.

If you want to master a lot of different musical styles, I strongly suggest that you also create a *styles* folder. In this folder, you could include *blues*, *country* and *jazz* subcategories for starters, as well as any other styles you're interested in (*death metal*, *bluegrass*, etc.).

The creative section will contain folders where you can catalog your *songs*, *chord progressions*, *melodies* and *lyrics*—any original work that defines you as a guitarist and an artist.

The cool thing about this filing system is that when you go to practice, you not only have tons of material to choose from, but you can customize your practice sessions. This is especially helpful to guitarists who are in a practice rut and don't know what to work on, or where to start, so they practice the same things over and over.

For example, let's say you have two hours a day to practice, and you've decided you're going to dedicate every Monday, Wednesday and Friday to working on scales and arpeggios. With this filing system, you'll never have to play the same exercises every day. Just go into the appropriate folder, and, if you filed your materials correctly, you'll have a bunch of different things to work on that concentrate on the same technique. That way, you'll never get bored and you'll always be working on something new and interesting.

We'll go more into this next month. Until then, get those folders and start compiling your own customized guitar library! 



Marty Friedman
of Megadeth

Full Shred

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You Asked For It!

Warming up revisited

AT THE END of last month's lesson, which zoned in on the important and often overlooked subject of warming up, I signed off by telling you to use your imagination and come up with your own exercises. I said this because something I or any other guitarist might show you is not going to be any better than something you can come up with yourself. Well, since then a whole bunch of you have sent letters and e-mails to *Guitar World* asking me to show you at least one example of a typical "Marty warm-up exercise!" So, as per your requests, here goes...

Cryptic Writings

MY SCHEDULE THESE days is often so wacky that it's virtually impossible for me to stick to a strict practice routine. When I first started getting serious about playing guitar I definitely had a serious warm-up routine. I always found it best to do things that are syncopated and involve repeated patterns, because they help you develop a good sense of timing. This way you can play along to a metronome and keep track of your progress. Hell, I even used to keep a journal so I could monitor how I was doing! I made up a name for each one of the countless exercises I'd invented and then regularly recorded the date and what the metronome speed was at which I could play each one cleanly and precisely.

Slow But Sure

THE MOST IMPORTANT thing is to never, ever play at a tempo that's so fast that it makes your playing sloppy. *Always* start off slow and build up speed sensibly. As I hopefully made very clear last month, the main reason for warming up is to help you avoid the possibility of hurting your hands. So, coming out of the gate blazing away like a lunatic is a definite no-no. Another thing you should try to do is play everything in a variety of keys—you don't want to be locked into just one key, so it's really important to move things around in your learning stages.

FIGURE 1 is a C minor exercise that's similar to one I used to do in my warm-up routine way back when. It's kinda long and

FIGURE 1

Pattern 1

repeat

Pattern 2

repeat

Pattern 3

repeat

Pattern 4

Pattern 5

Pattern 6

Pattern 5 (revisited)

Pattern 6 (revisited)

Lh. fingering: 2 1 4 1 3 1 1 2 1 4 1 3 1 1 2 1 2 1 4 1 3 1 1 2 1 4 1 3 1 1 2 1

2 1 4 1 2 etc

2 1 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 1 2 1 4 1 4 2 1 4 2 1 4 2 1 2 1 2 1 4 2 1 4 2 1 4 2 1 2 1 2

involves several syncopated patterns and three different time signatures (4/4, 5/4 and 6/4), so don't be afraid to learn it in sections. To help you do this I've broken it up into six phrases, two of which occur again later on in the exercise. I hope this

helps give you a few ideas to come up with some patterns of your own.

Next month I'll begin explaining the way I approach "outlining relative chords" and playing "outside" without getting shot! See you then.



Angus Young
of AC/DC

Let There Be Rock

World Wide Web users can download
audio files to this lesson from the
Guitar World web site
(<http://www.guitarworld.com>)

Dirty Deeds Done Quite Clean!

Interview by Nick Bowcott

IN LAST MONTH'S column, Angus Young paid tribute to the rhythm playing skills of his highly underrated brother, Malcolm. Here, the rhythm 'n' bruise discussion continues.

GUITAR WORLD: Last month you said you believe that being able to play rhythm well is more important than being able to play lead.

ANGUS YOUNG: Yeah, the way I look at it is this: the solos are the easy part! [laughs] There's no great thing in being a lead guitarist, even though it gets you more of the spotlight. I can go out there with the rest of 'em and knock out a flashy, wizz-bang solo no problem, but I don't wanna bore the audience to death! Then it just becomes "me, me, me" all the time, and I'm not interested in that. I'm much more interested in the rhythm thing and the overall sound of the band, y'know.

When you first start playing guitar you always want to be the fastest and flashiest player around, but then hopefully you grow up. [laughs] To my way of thinking, being able to play rhythm well is far more important and more difficult than the lead stuff. Like I've said before, some of the things Mal plays seem pretty easy until you try and copy 'em exactly. Even the simplest-looking thing is often pretty hard if you wanna do it right. Actually, I think the hardest thing is to play together with other people—and do it right. I mean, when four guys hit that one note all at once, that's when the magic starts—and very few people can do that.

GW: Some of your riffs—like the intros to "Hell's Bells" [*Back in Black*] and "For Those About to Rock" [*For Those About to Rock, We Salute You*—feature you and Malcolm playing very different parts. But on the vast majority of them, however, you both play pretty much the same thing.

YOUNG: Well, I've always said that Mal and I are two brothers who try to play as one! [laughs] Anyway, with the sort of stuff we do, a lot of times riffs sound best if we just double them up. If a riff is cooking, why mess with it by coming up with a completely different part just for the sake of being clever? We always try to have a reason for doing something other than, "Hey, I just threw this in for the sake of it." Remem-

FIGURE 1A (Angus)



FIGURE 1B (Malcolm)



FIGURE 2A (Angus)



FIGURE 2B (Malcolm)



ber, some poor bugger is going to have to try and sing over the thing once you've messed with it! Like Mal said when the band first started out, "We're just gonna have a good time and play what we wanna play—tough rock and roll, no pretty stuff!"

GW: I've noticed that on quite a few of your "doubled" riffs, you and Malcolm aren't playing *exactly* the same thing. You each play the verse riffs of "Hell Ain't a Bad Place to Be" and "Whole Lotta Rosie" [*Let There Be Rock*] just a little bit differently, and that definitely adds to the overall sound.


YOUNG: Yeah, it's a natural thing we do well together. We've been jamming together since we were kids, and it's second nature to us, I guess. Like you said, the differences are usually pretty subtle—like one of us playing a single note when the other is hitting a chord—but they're there and they definitely add color. I mean, I play the verse riff to "Hell Ain't a Bad Place to Be" like this (FIGURE 1A), but Mal plays it something like this (FIGURE 1B). The verse riff in "Whole Lotta Rosie" is the

same kinda deal too; Mal plays [*C5 and D5*] chords (FIGURE 2B) while I play the lazy bugger's version (FIGURE 2A).

GW: Another factor that definitely adds to the "bigness" of the AC/DC sound is the combination of yours and Malcolm's guitar tones. Each one is very different, but they complement each other beautifully. How would you describe each of your sounds?

YOUNG: Mine is grungier compared to Mal's; I'm a lot dirtier sounding. Mal has a nice, thick, biting tone with a big, warm bottom and bright highs—it's a sound a lot of guitarists would love to have but could never get. Actually, if you listen to him carefully, his sound is remarkably clean—there's not half as much distortion as most people think.

GW: The same thing could be said about your tone.

YOUNG: Yeah, compared to some of the stuff that's going on out there, my sound is pretty clean. Actually, a lot of people who've picked up my guitar have been shocked at just how clean it really is. 

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Achilles Last Stand

LED ZEPPELIN

WORDS AND MUSIC BY
JIMMY PAGE AND ROBERT PLANT
TRANSCRIBED BY DALE TURNER

F#m(addb6)



(fret 6 with thumb)

Em9



* F#m/E



*Bass gtr. plays root

Em



D6/E



* D/E



* D6/E type2



E5add9



E5



Esus2



C



* D6/C



E5



C5



A Intro (Half-time Feel)

Moderately Fast Rock ♩ = 146

F#m(addb6)

Band tacet

1

Gtrs. 1 & 2 (elec., ** w/ light dist.) fade in to **f** let ring

Th.

TAB

Both gtrs. gradually fade in, repeat played simile. **Fret 6 w/ thumb

5

F#m11 (and Half-time Feel) Band enters

f w/ dist.

F#m/E Rhy Fig 1

Em

N.C.

B 1st, 3rd and 5th Verses

1. It was an April morning when they told us we
3. Into the sun and South and on at
5. Days flew by and you and I bethed

Gtr. 1 plays Rhy Fig 2 second and third times
Gtrs. 3 & 4 play Fills 1A and 1B third time (See meas. 59 and 60)

9

Gtrs. 1 & 2

end Rhy Fig 1 play 4 times

Gtr 5 (3rd time only)

P.M. 4

12 14 12

As heard on Led Zeppelin's Swan Song recording Presence

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Achilles Last Stand

LED ZEPPELIN

should go
last the birds
in eternal had flown
summer's glow
D/E

And as I turned to you you smiled at me
As shackles of commitment fell in
As far away and distant our

E
⑤
open
Rhs Fig 2
Gtr 1

13

Gtr 2

let ring...

How could we say no
pieces on the ground
mutual child did grow

Whoa the fun to have
Oh to ride the wind
Whoa the sweet refrain

end Rhs Fig 2

17

let ring

live the dreams we always had
To tread the air above the din
that soothes the soul and calms the pain

Whoa the songs
Oh Albion to laugh

D6/E type2

21

let ring

to sing
aloud remain

when we with at last eyes return
Sleeping dancing now to we court again
again the crowd yeah

cont in notation

24

let ring

Achilles Last Stand

LED ZEPPELIN

27 F#m/E Em NC D6/E Gtr 1 cont. in slash second time

Gtrs 1 & 2

Riff B

Gtrs 3 & 4 (3rd time only)

rake... rake

when melody splits Gtr. 3 plays lower notes, Gtr. 4 plays higher notes

Riff C

Gtrs 3 & 4 (on 2nd D.S.)

P.M.

end Riff B

end Riff C

**Gtr. 3 plays lower notes, Gtr. 4 plays higher notes. Both gtrs. discontinue tremolo effect

C 2nd, 4th, and 6th Verses

2. We swept New York a glancing kiss to those who claim they know
4. To seek the man whose pointing hand The giant step unfolds
(6.) Wondering and wandering One place to rest the search Where the

E
(6)
open

Gtrs 3 & 4 play Filt 2 second time

Gtrs 3 & 4 play Riff D (four times) third time

Gtr 1

31 mf

Gtr 2

let ring

end Filt 2

Filt 2

Gtrs 3 & 4 (second time only) divisi

Riff D

Gtrs 3 & 4 (third time only) divisi

end Riff D

Achilles Last Stand

LED ZEPPELIN

Below the streets that steam and hiss The devil's in his hold
To guide us from the curving path the that turns our face to stone
mighty arms of Atlas hold the heavens from the earth

35

E5

open

let ring

And Oh to sell away to sandy lands and other days
if one bell should ring in celebration for a king

Oh the

39

E5 type2

E5

let ring

(2nd time) To Coda I

(skip ahead to [E])

(3rd time) To Coda II

(skip ahead to [G])

Oh So fast to touch the dream that hides inside and never seen
mighty arms of Atlas should best hold as proud's the head with heavy feet
From the

Gtr 1 cont in notation

43

let ring

D 1st Interlude

47

E5 D5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D5 E5 F5

Gtr 1 & 2

f

Achilles Last Stand

LED ZEPPELIN

49 E5 D5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D5 E5 F5 *Gtr 1 cont in slash*

steady gliss

E5 C5 *end Rhy Fig 3A*

Rhy Fig 3A *Gtr 1*

51 *Riff A2 (upper pitches only)*

Gtrs. 3 & 4 Riff A1 (lower pitches only) (w/ dist. and hand tremolo)

Rhy Fig 3B *end Rhy Fig 3B*

Gtr. 2 let ring (next 8 meas.)

*Gtr. 3 plays lower harmony. Gtr. 4 plays upper harmony. Both gtrs. w/ fast tremolo effect pulsating in steady 16th notes

E5 C5 *Gtr 1 cont in notation*

55 *end Riff A2*

end Riff A1

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(go back to **B**)

D6/E

end Fil 18

59

Gluc 384

Gms 1 & 2

⊕ Coda I

E 2nd Interlude

(1st time only)

00h

63

Gtrs. 1 & 2

65

GIR 152

steady glass

Gr 5 (w/ dist)

F **Guitar Solo**

E5

CS

67

GAT 5

June 1998 | Guitar World 129

Achilles Last Stand

LED ZEPPELIN

71 E5 C5

let ring

75 E5 C5

*full

*Catch (2) w/ bending finger to execute doublestop bend

79 E5 C5

1 2 1 2 1 2

full

Slower ♩ = 97 (♩. = ♩)

83 E5add9 E5 E5add9 E5 E5add9 E5 E5add9 E5 Cadd#4 C Cadd#4 C Cadd#4 C Cadd#4 C

Gtr 5

full

Rhy Fig 4

end Rhy Fig 4

Gtrs 1 & 2

Eadd9 E5 Eadd9 E5 Eadd9 E5 Eadd9 E5 Eadd9 E5 Eadd9 E5 Eadd9 E5 Eadd9 E5 Eadd9 E5

Gtrs. 1 & 2 play Rhy Fig. 4

85

Gtr 5

Achilles Last Stand

LED ZEPPELIN

A Tempo ♩ = 146 (♩ = ♩.)

Ooh

E5

Gtr 1 plays Rhy Fig 3A simile

Gtr 2 plays Rhy Fig 3B simile

Gtrs. 3, 4 & 6 tacet

C5

1.

2.

121

*Gtrs. 7 & 8
(w/ dist.)

steady gliss

*Both gtrs w/ slide Gtr 7 plays all upper notes Gtr 8 plays all lower notes a la divisi

F#m/E

Em

N.C.

D6/E

1.

2.

Gtrs. 1 & 2 play Rhy. Fig 1

126

steady gliss

1 5th Interlude

Ah

Ah

Ah

Ah

N.C.(Em)

Gtrs. 7 & 8 tacet after first time

131

play 5 times simile

Gtrs. 7 & 8

*Gtrs. 1 & 2

P.M.

P.M.

P.M.

P.M.

P.M.

*Two gtrs arr for one (next 4 meas.)

Ah

N.C.(Em)

Gtr 1 tacet

C5

Gtr. 1

135

let ring

Achilles Last Stand

LED ZEPPELIN

Oh
E5

C5

139

let ring

Ah
E5

C5

143

Gtr 1 plays Rhy. Fig. 3A twice simile
Gtr 2 plays Rhy. Fig. 3B twice simile

*Gtrs 3 & 4

*Both gtrs resume tremolo effect (next 8 meas); Gtr 3 plays lower notes, Gtr 4 plays higher notes

Oh
E5

C5

147

J 6th Interlude

Slower ♩ = 97 (♩. = ♩)

Em Esus2 Em Esus2 Em Esus2 Em Esus2 Em D6 C D6/C C D6/C C D6/C C D6/C C D6 Em

D6

Gtr 2 plays Rhy. Fig. 5 four times

(Gtrs 1, 3 & 4 tacet)

151

*Gtr 7 let ring w/ slide

*Gtr 8 w/ slide

let ring....

*Both gtrs w/ random panning left to right

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*Microphone falls, not caused by string vibration

A Tempo ♩ = 148 (♩ = ♩.)

when the

F#m/E Em N.C. D6/E

Gtrs. 1 & 2 play Rhy Fig 1

159

Achilles Last Stand

LED ZEPPELIN

mighty arms of Atlas hold the heavens from the earth
F#m/E Em N.C. D6/E
Gtrs. 7 & 8 tacet

163

Gtrs. 1 & 2

K 7th Interlude

167

N.C. (Em) Oh (Ah) Oh (Ah) Oh (Ah) Oh (Ah) play 4 times simile

Two gtrs. are still one (next 4 measures)

P.M. P.M. P.M. P.M.

*Primary vocal sung first time only

171

F#m/E Em N.C. D6/E

175

F#m/E Em N.C. D6/E

Gtr. 8 (elec. 12-string) Th.

Gtrs. 1 & 2

L Outro (Half-time Feel)

179

F#m(add6) Em9

all other instruments tacet

* Gtrs. 1 and 6

repeat and fade

* Gtr. 6 elec. 12-string w/slight det. and phase shifting

Achilles Last Stand

LED ZEPPELIN

WORDS AND MUSIC BY
JIMMY PAGE AND ROBERT PLANT
TRANSCRIBED BY DALE TURNER

Intro (Half-time Feel)

Moderately Fast Rock $\text{♩} = 146$

Band tacet

F#m(add6)

Elec. gtrs fading in

(end Half-time Feel)

1

B 1st, 3rd and 5th Verses

1. It was an April morning...
3. Into the sun and south...
5. Days flew by and you and I...

7

*Elec. Bass

*B-string played w/ pick all pitches are doubled one octave higher

12

C 2nd, 4th and 6th Verses (See meas. 31 in the gtr. trans.)

2. We swept New York a glancing kiss...
4. To seek the man whose pointing hand...
6. Wondering and wandering...

17

(4th time on 1st D.S.) To Coda I ♩ 1 D 1st Interlude (see meas. 47 in the gtr. trans.)
(skip ahead to meas. 36)

(4th time on 2nd D.S.) To Coda II ♩ 2
(skip ahead to meas. 58)

22

28

As heard on Led Zepplin's Swan Song recording *Presence*

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Achilles Last Stand

LED ZEPPELIN

(2nd time) D.S. § at Coda I ⊕ ¹
(go back to [B])

33 F#m/E Em N.C D6/E

⊕ Coda I

[E] 2nd Interlude (See meas. 63 in the gtr. trans.)

E5 D5 D#5 E5 D6 D#5 E5

D5 E F5

play 4 times

[F] Guitar Solo (See meas. 67 in the gtr. trans.)

E5

C5

37

E5

C5

Slower $\text{♩} = 97$ ($\text{♩} = \text{♩}$)

E5add9 E5 E5add9 E5 E5add9 E5 E5add9 E5

Cadd#4 C Cadd#4 C Cadd#4 C Cadd#4 C

43

play repeat simile

A Tempo $\text{♩} = 146$ ($\text{♩} = \text{♩}$)

E5

C5

Slower $\text{♩} = 97$ ($\text{♩} = \text{♩}$)

Em Esus2 Em Esus2 Em Esus2 Em Esus2 Em D6

54

C D6/C C D6/C C D6/C C D6/C C D6

A Tempo $\text{♩} = 146$ ($\text{♩} = \text{♩}$)

E5

C5

(2nd time) D.S. § at Coda II ⊕ ²

(go back to [E])

⊕ Coda II

[G] 3rd Interlude (See meas. 115 in the gtr. trans.)

earth...

"(I'm gonna reign...)"

60

*Secondary vocal sung third and fourth times

A Tempo $\text{♩} = 146$ ($\text{♩} = \text{♩}$)

Oo...

E5

C5

F#m/E Em

Achilles Last Stand

LED ZEPPELIN

I 5th Interlude (See meas. 131 in the gtr. trans.)

70 NC D6/E Ah... NC (Em)

75 Ah... E5 C5
play 5 times simile play repeat simile

J 6th Interlude

Slower ♩ = 97 (♩. = ♩.)

81 C5 Em Esus2 Em Esus2 Em Esus2 Em Esus2 Em D6
play repeat simile

A Tempo ♩ = 146 (♩. = ♩.)

86 C D6/C C D6/C C D6/C C D6/C C D6 Em F#m/E N.C. D6/E
play 4 times play repeat simile

K 7th Interlude (See meas. 167 in the gtr. trans.)

Oh... N.C. (Em)

91 F#m/E Em
play 4 times simile

96 NC D6/E F#m/E Em N.C.

L Outro (Half-time Feel) (See meas. 179 in the gtr. trans.)

101 D6/E F#madd9 Em9
*repeat and fade

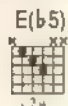
*bass gtr. tapers after first time

Devil's Dance

WORDS AND MUSIC BY JAMES HETFIELD
AND LARS ULRICH
TRANSCRIBED BY JEFF JACOBSON

METALLICA

All gtrs. tune down one whole step (low to high: D G C F A D) and sound one whole step lower than written (key of D minor)



A Intro Moderately Slow Rock ♩ = 96

1 *bass & drums* **3** *Gtr. 1 (w/dist. and delay)* *P.M. 4* *P.M. 4* *1/2* *P.M. . . . 4*

N.C. (E5) A5 (Bb5) A5 N.C. (E5)

6 *Rhy. Fig. 1* *end Rhy. Fig. 1*

Gtr 1 *P.M.*

8 *P.M. 4* *Gtr 2 (w/dist.)* *P.M. 4* *1/4* *full* *1/4*

hold bend

11 *Gtr 1 plays Rhy. Fig. 1 three and a half times* *Riff A* *hold bend* *end Riff A*

Gtr. 2 *P.M. 4* *1/4* *full* *1/4*

As heard on Metallica's Elektra recording *Reload*

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"Devil's Dance" is contained in the *ReLoad* guitar folio published by Cherry Lane Music Company.

METALLICA

24 *Right Hand* *and Right Hand*

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, and the bass line is indicated by a series of wavy lines. The second system continues the melody and bass line. The third system shows the final measures of the piece, with the melody ending on a whole note and the bass line ending on a whole note. The score is written in a clear, legible font, and the musical notation is accurate and easy to read.

B 1st Verse

Yeah	I	feel you	too	Feel	those things you do
E	G5	N.C.(E5)	G5	N.C.(E5)	G6 N.C.(E5)

28 Rhy. Fig. 2

28 Rhy. Fig. 2

P.M. P.M. P.M. P.M.

Devil's Dance

METALLICA

In your eyes I see a fire that burns to free the you

31 G5 N C G5 N C

P.M. full P.M. full P.M. full

that's wanting through Deep inside you know the

34 (E5) G5 N.C.(E5) G5 N C G5

P.M. P.M. full P.M.

seeds I plant will grow

37 F#5 N.C. Riff C1 end Riff C1

Gtr 2

14 0 14 7 14 8 14 7

12 6 12 5 12 6 12 5

* Riff originally performed the same way as Gtr 1 (see below), but while using a DigiTech Whammy pedal set to raise pitch one octave when rocked forward. This part is arranged here for performance w/o the pedal

end Rhythmic 2 Riff C end Riff C

Gtr 1

P.M. 1/4 1/4

Devil's Dance

METALLICA

C 1st Chorus

One day you will see and

40 Bb5 NC G5 NC.
Rhy. Fig. 1A

PM...4 PM...4 PM...4 PM...4

Rhy. Fig. 3 end Rhy. Fig. 3

dare to come down to me Yeah come on come on now take the chance

42 Bb5 N.C. G5 N.C. Bb6
Gtr 1 plays Rhy. Fig. 3 twice

Gtr 2 PM...4 PM...4 PM...4 PM...4 PM...4 PM...4

That's right Let's dance

45 N.C. G5 N.C. (Bb) N.C.
Gtr 1 plays Rhy. Fill 1
end Rhy. Fig. 3A Rhy. Fill 1A Gtr 1 plays Rhy. Riff B1

PM...4

Rhy. Fill 1

Gtr 1

TAB

6 7 6

Devil's Dance

METALLICA

48 *Fill 2*

D 2nd & 3rd Verses

2. Snake I am the snake Tempting that bite to take Let me make your mind leave yourself behind
(Hell yeah Hell yeah)
3. Yeah I feel you too Feel those things you do In your eyes I see a fire that burns to feed you
(Hell yeah Hell yeah)

51 *E5*
Gtr. 1 plays Rhy. Fig. 2
Gtr. 3 plays Fill 1 second time

E5
Gtr. 2

Be not afraid that's wanting through I've got what you need Your
Deep inside you know The

57 *Fill 1* *end Fill 1*

Gtr. 3 *w/ light dist* *grad. depress bar*

** vol. knob swells*

hunger seeds I plant will feed will grow
F#5 *N.C.* *Gtr. 1 plays Riff C* *Gtr. 2 plays Fill 2 second time*

E 2nd and 3rd Choruses

One day you will see and dare to come down to me

63 *Bb5* *N.C.* *G5* *N.C.* *Bb5*
Gtr. 1 plays Rhy. Fig. 3 three times

Devil's Dance

METALLICA

(2nd time) To Coda ⊕
(skip ahead to meas. 95)

Yeah come on come on now take the chance Ha ha That's right

86 N.C. G5 N.C. B♭8 N.C. N.C.

Come dance ah (2nd time) Yeah come dancin'

(B♭) N.C. (E5)
Gtr. 1 plays Rhy. Fill 1 * Gtr. 1 plays Rhy. Fig. 1 simile hold bend

89

* Substitute rest for beat 4

F Guitar Solo

G5

Gtrs. 1 & 2

72

Gtr. 4 * w/ dist. and DigiTech Whammy pedal (set to raise pitch one octave when rocked forward).

** grad. dive

(12-12)

* Begin trill w/pedal all the way forward. ** Gradually rock pedal all the way back, to lower pitch.

E5

Gtr. 1 plays first 2 bars of Rhy. Fig. 2 twice

Gtr. 2

75

Gtr. 4

vib. w/ bar next 4 bars

15 15 17 17 17 (17) 17 (17) 15 15 15 17 15 17

* Raise and lower pitch using Whammy pedal.

METALLICA

One day you will see

B65

Gtr 1 plays Rhy Fig. 3 three times
Gtr 2 plays Rhy Fig 3A three times

* Raise and lower pitch using Whammy pedal

			and	dare	to	come	down	to	me			Yeah
N.C.	G6		N.C.	Bk5						N.C.	G5	N.C.

[illegible]

Rhy Fall 2

Gtr 1 PM

TAB

7 5 /7 6

Devil's Dance

METALLICA

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
whammy bar scoop rhythm (Gtr.4)

A5
Gtr. 1 plays Rhy. Fill 2

N.C.
Gtr. 1 plays Riff B simile

86

Gtr 4

scoops w/ bar -1

Gradually raise pitch one octave by rocking Whammy pedal forward.

+6

Gtr 2

P.M.

w/ octaver

89

Gradually rock pedal all the way back.

original pitch

* Raise and lower pitch using Whammy pedal

91

Gtr. 1 plays Riff B1 simile first 3 bars only

1/2

full

full

1/4

Devil's Dance

METALLICA

93

** Gradually raise pitch one full octave using Whammy pedal.*

14 12 14 12 14 12 14 12 14

** Continue trilling while gradually rocking pedal all the way forward.*

octaver off

D.S.  al Coda 

(go back to [D])

Bb5

Gtr. 1 & 2

94

Gtr. 4

12 14 12

Rock pedal all the way back.

 Coda

Let's dance

Mmm It's

(Bb) N.C.

Gtr. 1 plays Rhy. Fill 1

Gtr. 1 plays Riff C

95

Gtr. 2

5 14 7 14 8 14 7 14 8

1/4 1/4

octaver off

nice to see you here ha ha

Bb5 N.C. G5 N.C. Bb6

Gtr. 1 plays Rhy. Fig. 3

Gtr. 1

98

P.M. P.M. P.M. P.M.

Gtr. 2

Devil's Dance

WORDS AND MUSIC BY JAMES HETFIELD
AND LARS ULRICH
TRANSCRIBED BY JEFF PERRIN

METALLICA

Tune down one whole-step (low to high: D G C F)

A Intro

Moderately Slow Rock ♩ = 96

1

(play 4 times)



5



8



11



B 1st Verse

Yeah I feel...

14



18



22



C Chorus

One day you...

26





As heard on Metallica's Elektra recording *Reload*

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Devil's Dance

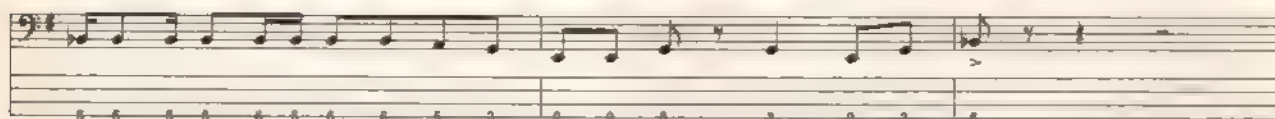
METALLICA

(2nd time) To Coda I 

(3rd time) To Coda II 



(4th time) To Coda III 

30



33







  2nd and 3rd Verses

2. Snake I am...
3. Yeah I feel...

37

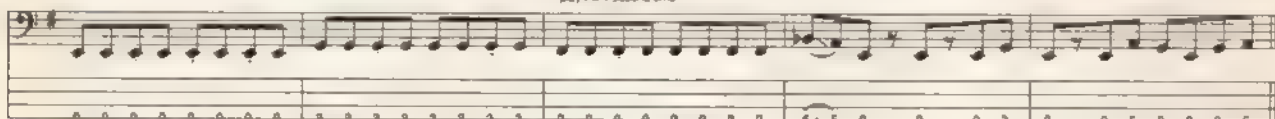


(1st time) D.S. I  al Coda I 



(2nd time) D.S. I  al Coda III 

42

play Fill 1 second time



 Coda I


D.S. I  al Coda II 

47

(play 4 times)

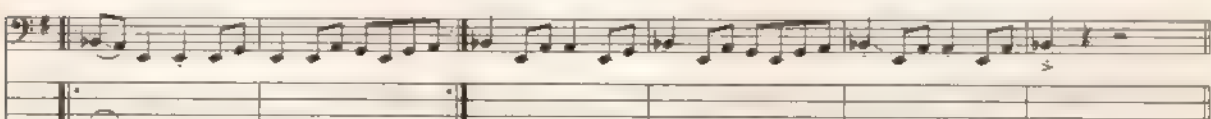
(play 4 times)



 Coda II

D.S. II  al Coda III 

51



 Coda III

57



Fill 1

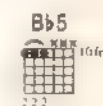
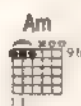


Most High

WORDS AND MUSIC BY
PAGE, PLANT, JONES AND LEE
TRANSCRIBED BY MATT SCHARFGLASS

PAGE AND PLANT

All gtrs. in Open C tuning (low to high: C G C G C E)



A Intro

B Intro/ 1st Verse

Moderately Slow Rock ♩ = 87

(2nd time) Who guards the truth

oh Lord most high

1 (percussion) *Rhy. Fig. 1 (play repeat simile)* *let ring...*

Gtr. 1 w/light dist.

** vibrato fretted notes*

TAB

8 A frightened dove in a starless sky Oh

let ring...

10 C/Bb high most high so high

12 C end Rhy Fig 1

As heard on Page & Plant's Atlantic recording *Walking into Clarksdale*

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Most High

PAGE AND PLANT

C 2nd & 3rd Verses

2. Who hides the east from the blind man's eye
3. While mercy sleeps in the hearts of kins

In the land of peace where the righteous cry
And the olive tree is consumed by fire

Oh
Oh
C(no 5)

14 *Gtr. 1 plays Rhy. Fig. 1 simile*

**Gtr 3 (1st time)*

** hammer-on note w/fretting hand*

**Gtr 3 (2nd time)*

**Hurdy-gurdy arr. for gtr*

whoa So high most high so high
whoa So high most high so high

18 C/Bb C(no 5) C type2 C(no 5)

D Chorus

Where are the words of the king who moves the stars and the sun
Where are the words of the king who moves the stars and the sun

Ab C5

Gtr. 2 (elec. w/dist.)

Rhy. Fig. 2

Rhy. Fig. 2A

22 C(no 5) C

let ring ---- 4

Gtr 3 (2nd time only)

Most High

PAGE AND PLANT

To the light where my spirit was born
To the light where my spirit was born

Bring
Bring
C5

25

Gtr 2

Am NC

Gtr 1

C5 C Am Bb5

Gtr 3 (2nd time only)

H

(0) 2 4 2 4 2 4 2 0 2 0 4 3 2 0

this wanderer
this wanderer

home
home

come on come on come on
come on come on come on

28

Gtr 2

C C5 C C5 (Gtr 2 out, end Rhy. Fig. 2)

C C5 C C5 (no 5) end Rhy. Fig. 2A

let ring. 4

Gtr 3 (1st time only)

0 2 4 5 4 2 4 2 0 5 0 5 7 4 5 4 5 4 2 4 2 0 5 4 5 0 2 0 5 0 2

Gtr 3 (2nd time only)

H H H

0 2 3 5 4 2 0 5 0 2 3 5 4 2 0 5 0 2 3 6 4 2 0 5 0 5 4 2 4 2 0 5 5

Most High

PAGE AND PLANT

E Hurdy-Gurdy Solo (arr. for gtr. in open C tuning)

C (no 5)

C

C (no 5)

Gtr. 1 plays Rhy. Fig. 1 simile

30

32

34 C/Bb

36 C (no 5) C C (no 5)

F Exotic Eastern Instrument Solo (arr. for gtr. in open C tuning)

Ab

Gtr. 2 plays Rhy. Fig. 2 simile

Gtr. 1 plays Rhy. Fig. 2A simile

38

Most High

PAGE AND PLANT

40 **C** **C type2** **N.C.**

42 **Am** **H**

44 **C**

G 4th Verse

David's seed talks through his paper crown

And he splits hot steel see all the kids

fall down

Oh

Gtrs. 2 & 3 tacet

46 **C (no 5)**

50 **C/Bb** **C (no 5)** **C**

Yeah hmmm so high most high oh oh Oh yeah

Most High

PAGE AND PLANT

[H] Outro

54 *Mm* *C* (no 5) *C/D \flat* *C* (octaves) *C/D \flat* *C* (octaves) *C* (no 5) *Oh* *C* *C* (no 5) *C/D \flat* *C* *C* (no 5) *C/D \flat*

Gtr. 1

let ring - 4

C *D \flat* *C* *D \flat* *C* *D \flat* *C* *D \flat* *C* *D \flat*

Gtr. 2

Rhy. Fig. 3

*ad lib lead vocal on repeats and throughout remainder of song

57 *C* (no 5) *C* *E \flat* (octaves) *C/D \flat* *C* (no 5) *C/D \flat* *C* (no 5) *C* (play 5 times simile)

let ring - 4

let ring - 4

C *E \flat* *D \flat* *C* *D \flat* *C* *end Rhy. Fig. 3*

60 *Gtr. 2 plays Rhy. Fig. 3 simile until fade* *C/D \flat* *C* (octaves) *C/D \flat* *C* (no 5) (play 5 times simile)

let ring - 4

E \flat /C *C/D \flat* *C* (no 5) *C/D \flat* *C* (no 5) *C* (play 4 1/2 times simile and fade)

62 *let ring - 4*

Most High

WORDS AND MUSIC BY
PAGE, PLANT, JONES AND LEE
TRANSCRIBED BY MATT SCHAFGLASS

PAGE AND PLANT

A Intro**B** Intro/1st Verse**C** **E** 2nd and 3rd Verses/ Hurdy-Gurdy Solo

(See meas. 14 and 30 in the gtr. trans.)

2. Who hides the east...
3. While mercy sleeps...

Moderately Slow Rock ♩ = 97

1 (percussion) **B** gtr enters 15 **C**

Elec Bass (play repeats simile)

25 **C/Bb**

27 **C**

D **F** Chorus/ Exotic Eastern Instrument Solo (See meas. 22 and 38 in the gtr. trans.)

Where are the words...

29 **Ab**

As heard on Page & Plant's Atlantic recording *Walking Into Clarksdale*

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Most High

PAGE AND PLANT

31

C



33

Am
Play Fall 1 third time



35

C



G 4th Verse (see meas. 46 in the gr. trans.)
David's seed talks

37

play 3 times simile

Oh yeah



H Outro (See meas. 54 in the gr. trans.)

46

C

D♭

C

D♭

C



48

D♭

C

D♭

C



50

E♭

D♭

C

D♭

C

play 9 times simile and fade



FB 1

Am



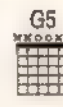
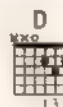
Tangled Up In Blue

WORDS AND MUSIC BY
BOB DYLAN

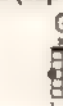
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BOB DYLAN

Gtr.1 (acous.) chords

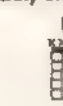


* Gtr.2 (acous.) chords (capo behind 2nd fret)



* All chords sound one whole step higher than written (key of A). All chord positions are relative to the capo

** Gtr.3 (12-string acous.) chords (capo behind 7th fret)



** All chords sound a perfect fourth higher than written (key of D). All chord positions are relative to the capo

A Intro

Moderate Rock ♩ = 98

† Gtr.1:	A	Asus4	A	Asus4	A	Asus4	Asus4
Gtr.2:	(G)	(Gsus4)	(G)	(Gsus4)	(G)	(Gsus4)	(Gsus4)
Gtr.3:	[D]	[C/D]	[D]	[C/D]	[D]	[C/D]	[C/D]



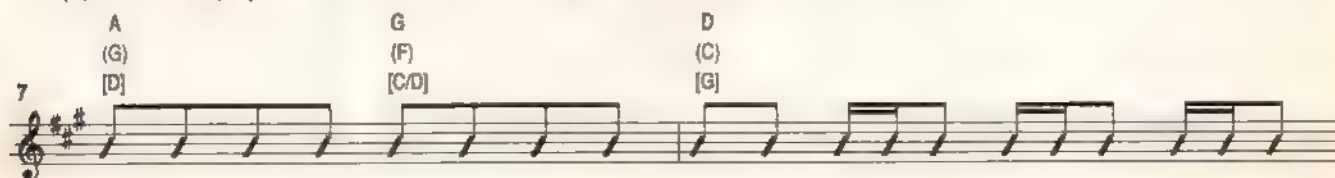
† Slash notation represents composite strumming rhythm for Gtrs.1 and 2. Gtr.3 plays a more arpeggiated accompaniment

B Verses

- 1.) Early one mornin' the sun was shinin' I was layin' in bed
 2.) She was married when we first met Soon to be divorced
 3.) I had a job in the great north woods Working as a cook for a spell But I
 4.) She was workin' in a topless place And I stopped in for a beer I
 5.) She lit a burner on the stove and offered me a pipe "I
 6.) lived with him on Montague Street in a basement down the stairs There was
 7.) now I'm goin' back again I got to get to her somehow



- (1.) Wonderin' if she'd changed at all If her hair was still red We
 (2.) I helped her out of a jam I guess But I used a little too much force So I
 (3.) never did like it all that much And one day the ax just fell (An')
 (4.) just kept lookin' at the side of her face in the spotlight so clear Then she
 (5.) thought you'd never say hello," she said "You look like the silent type" Then
 (6.) music in the cafes at night And revolution in the air
 (7.) All the people we used to know They're an illusion to me now



As heard on Bob Dylan's Columbia recording *Blowin' in the Wind*

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Tangled Up In Blue

BOB DYLAN

(1.) Her folks they said our lives together
(2.) drove that car as far as we could
(3.) drifted down to New Orleans
(4.) later on when the crowd thinned out
(5.) opened up a book of poems
(6.) he started into dealing with slaves
(7.) Some are mathematicians

Sure was gonna be rough
Abandoned it out West
where I lucky was to be employed
I's just about to do the same
And handed it to me
And somethin' inside of him died
Some are carpenters' wives

They
She was
Don't

A G A G
(G) (F) (G) (F)
[D] [C/D] [D] [C/D]



(1.) never did like Mama's homemade dress
(2.) Split up on a dark sad night
(3.) Workin' for a while on a fishing boat
(4.) standing there in back of my chair
(5.) Written by an Italian poet
(6.) She had to sell everything she owned
(7.) know how it all got started

Papa's bankbook wasn't big enough
Both agreeing it was best
Right outside of Delacroix
Said to me "Don't I know your name?"
From the thirteenth century
And froze up inside
I don't know what they're doin' with their lives

And
I
And
But

A G D
(G) (F) (C)
[D] [C/D] [G]



C Chorus

(1.) I was standin' on the side of the road
(2.) She turned around to look at me
(3.) But all the while I was alone
(4.) muttered somethin' underneath my breath
(5.) every one of them words rang true
(6.) when it finally the bottom fell out
(7.) me I'm still on the road

Rain fallin' on my shoes
As I was walkin' away
The past was close behind
She studied the lines on my face
And glowed like burnin' coal
I became withdrawn
Headin' for another joint

I
The

E F#m A D
(D) (Em) (G) (C)
[A] [Bm] [D] [G]



(1.) Heading out for the East Coast
(2.) I heard her say over my shoulder
(3.) I seen a lot of women
(4.) must admit I felt a little uneasy
(5.) Pourin' off of every page
(6.) only thing I knew how to do was
(7.) We always did feel the same

Lord knows I've paid some dues
We'll meet again someday
But she never escaped my mind
When she bent down to tie the laces
Like it was written in my soul
Was to keep on keepin' on
We just saw it from a different point of view

gettin' through
on the avenue
and I just
of my
from me to
like a bird that
of view

E F#m A D
(D) (Em) (G) (C)
[A] [Bm] [D] [G]



Tangled Up In Blue

BOB DYLAN

(1.)
(2.)
(3.) grew
(4.) shoe
(5.) you
(6.) flew
(7.)

Tangled up in blue
Tangled up in blue
Tangled up in blue
Tangled up in blue
Tangled up in blue
Tangled up in blue
Tangled up in blue

17

E (D) [A] G (F) [C] D (C) [G] A (G) [D] Asus4 (Gsus4²) [C/D]

(5th time) I
(6th time) So

19

A (G) [D] Asus4 (Gsus4²) [C/D] A (G) [D] Asus4 (Gsus4²) [C/D] A (G) [D] Asus4 (Gsus4²) [C/D]

(play 7 times)
(go back to meas 5)

D Harmonica Solo

22

A (G) [D] G5 (F) [C/D] A (G) [D] G (F) [C/D] A (G) [D] G5 (F) [C/D]

D (C) [G] A (G) [D] G5 (F) [C/D] A (G) [D] G5 (F) [C/D]

A (G) [D] G5 (F) [C/D] D (C) [G] E (D) [A] F#m (Em) [Bm]

A (G) [D] D (C) [G] E (D) [A] F#m (Em) [Bm] A (G) [D] D (C) [G]

Begin fade

Fade out

E (D) [A] G (F) [C] D (C) [G] A (G) [D]

Tangled Up In Blue

WORDS AND MUSIC BY
BOB DYLAN
TRANSCRIBED BY JEFF PERRIN

BOB DYLAN

A Intro

Moderate Rock ♩ = 98

Play Fill 4 third time
Play Fill 5 fourth time
Play Fill 7 fifth time
Play Fill 9 sixth time
Play Fill 11 seventh and eighth times

1 A Asus4 A Asus4 A Asus4 A Asus4

B Verse

Play Fill 1 second time
Play Fill 6 fourth and fifth times
Play Fill 10 sixth and seventh times
Play Fill 13 eighth time

5 A G A G A G D

9 A G A G A G D

(8th time) To Coda ⊕
(skip ahead to meas 18 eighth time)

C Chorus

play Fill 3 (2nd, 3rd, 4th and 6th times)
play Fill 8 fifth time
play Fill 12 seventh time

13 E F#m A D E F#m A D E G D

play Fill 2 second time

* (play 8 times single w/ variations indicated)

* go back to beginning each time

Fill 1

Fill 2

Fill 3

As heard on Bob Dylan's Columbia recording *Blood on the Tracks*

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Tangled Up In Blue

BOB DYLAN

⊕ Coda

18 E F#m A D E F#m

21 A D E G D A

Fill 4

Fill 5

Fill 6

Fill 7

Fill 8

Riv

Fill 9

Fill 10

Fill 11

Fill 12

Fill 13

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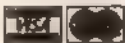
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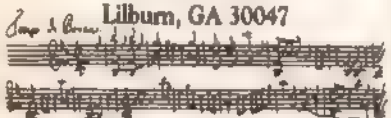
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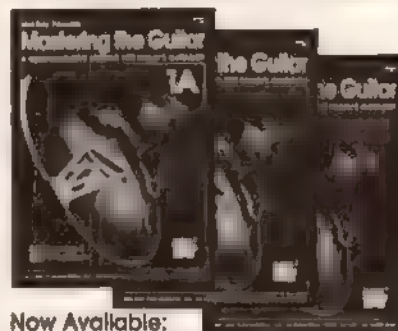
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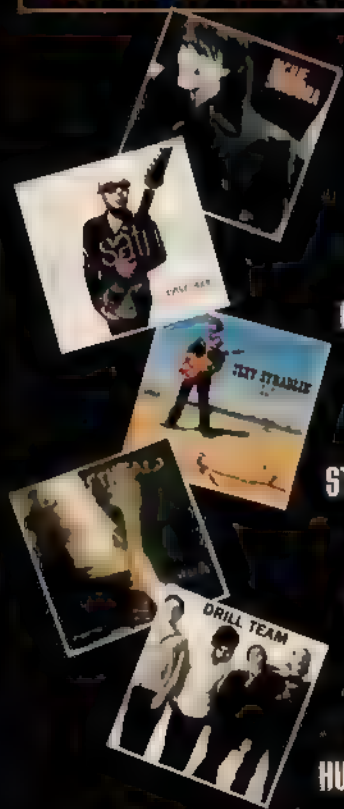
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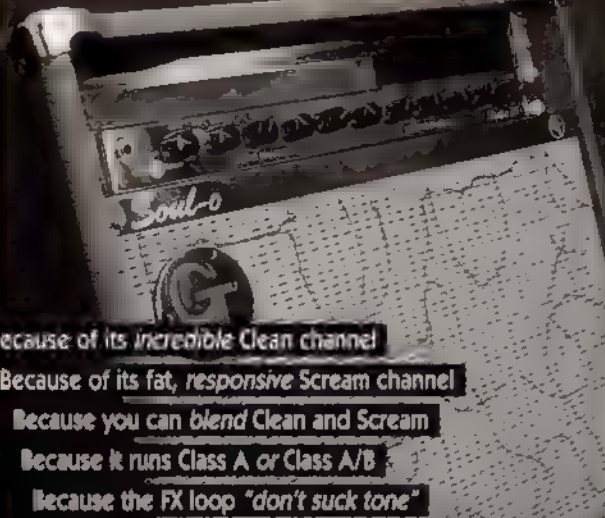
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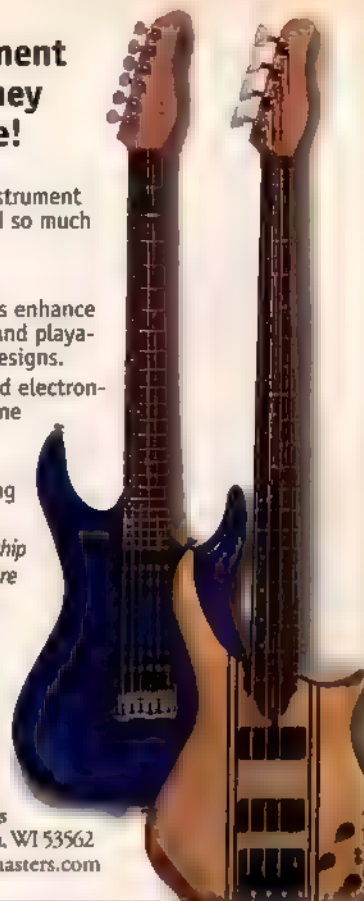
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Stomping Sounds

by Matt Bruck

Hooking up effects pedals and developing your own sound

I AM 13 years old and play in a band. I have five foot pedals: distortion, volume, phaser, chorus and a pedal that makes one guitar sound like two. I have a gig in a few months, and I was wondering what order to put the pedals in so that nothing goes wrong. A few issues ago, you wrote that setting them up in the wrong order could cause problems.

—Jesse Jones
Brighton, ON, Canada

HEY, JESSE. FIRST of all, don't get freaked out about setting your pedals up wrong for the gig. The truth is that there is no *wrong* way to do it. You could hook up your pedals in any possible configuration and still probably get a respectable sound. The point I was trying to make in the article you read was that some pedals (particularly certain old-style fuzz boxes) are electronically designed to have a guitar plugged into them. Sometimes when you plug the output of another pedal into them, they react in a way they weren't fully designed to. In some cases, the difference in sound is very slight; in others, it's not so slight. But rest assured, you won't do any damage to your equipment by hooking up your pedals in a particular order.

The key to getting a good sound is to get the most out of every piece of equipment you use and find the best way to make the pedals work together. Experiment with different configurations, and see what sounds good to you and your bandmates. Record yourself, even if it's just on a cheap tape recorder. It's easier to evaluate your tone when you're not playing.

Also, listen carefully to other guitarists you admire, and try to figure out what it is you like about their sound. Over time, you'll wind up picking out different things you like from different players and making them components of *your* sound.

I hope all of this doesn't sound scary or overwhelming to you, because it should be



fun! I'm twice your age and more obsessed with guitar than ever! If you're 13 and in a band, I'm sure you're the same way. Experiment with your gear. Twist every knob on everything you own and really find out what each pedal is capable of.

To answer your question about what order I would put your pedals in, I would *start* by trying it this way: volume, distortion, phase, chorus, two-in-one. But see what sounds best to you. Don't sweat your upcoming gig. Go out and kick some butt, and, by all means, have fun! In the unlikely event that something should go wrong with your gear, just keep playing like you rule. Nine times out of 10, the audience never knows the difference...honestly. Good luck!

I'M THE OWNER of an old H&H 2x12 combo, and I have some questions about it. On the back of the amp, there is an echo send/return loop. Can I use this as an effects loop? If not, what is it for? Also, it has a footswitch for "valve sound" which is broken. Can you print the address of the company so I can get a new one?

—Thomas Thelmer
Mañ Losinj, Croatia

AMP QUESTIONS ARE sometimes difficult to answer without being able to actually see inside the amp and determine the specifics of its circuit design. But I can take an educated guess. I'd wager that since your amp is an older model, the echo send/return loop is probably a passive insertion point between the preamp and power amp. You can use it as a loop for effects, but since it's most likely passive, not all effects will work well because in a passive loop you have no control over input gain. Give it a try. As for your broken footswitch, you could probably replace it with just about any single-pull/single-throw, 1/4-inch mono footswitch. But if you'd like to write to the company, here's the address: H&H Electronic Ltd., Newlyn Road, Cradley Heath, West Midlands, B64 6BE United Kingdom. ☎

Send your questions to Matt at: 13601 Ventura Blvd., Box 387, Sherman Oaks, CA 91423





Steal Guitars

by Tom Beaujour

Six axes that will rock your socks off for less than \$350

ROCK HISTORY HAS proven time and time again that where electric guitars are concerned, you don't have to break the bank to bust onto the charts. Certainly, a fair share of hit albums have been recorded with instruments that cost more than most used cars, but a remarkable number of legendary discs have also been tracked with extremely inexpensive instruments that produced equally stunning results.

Edward Van Halen, for example, recorded his most memorable work with an axe thrown together from leftover and discarded parts. Kurt Cobain owned (and destroyed) a few fine vintage Fenders, but he spent most of his time playing sturdy, burly imported Strat copies. James Hetfield stormed through Metallica's garage days equipped only with a no-name flying V copy. There's no doubt about it: cheap gear *can* produce great sounds.

Of course, it would be untrue to say that many inexpensive guitars wouldn't be better off being recycled as kindling (the same is true for many high-ticket six-strings), but as manufacturers have learned to beef up the quality control and manufacturing techniques in such places as Taiwan, Korea, Indonesia and Mexico, the number of perfectly suitable low cost instruments being produced has skyrocketed.

There are certain areas in which inexpensive axes fall short of their more costly brethren: the woods used are less expensive and the bodies are often made of three or four pieces instead of one or two; the hardware (especially the tuning machines) is usually not top notch and the pickups do not yield the same tonal complexity that one would expect from those in more expensive guitars.

But this roundup of six electric guitars listing for under \$350 proves that there are inexpensive instruments out there that can get the job done with flying colors. They're not toys, nor are they fretted mockeries suitable only for green beginners who don't know any better. These are serious guitars, producing serious sounds—at seriously affordable prices.

Epiphone Special II (\$299)



THE KOREAN EPIPHONE Special, brought to you by the fine people at Gibson, is an axe with more *cajones* than a stampede of raging bulls. Within its laminated alder body lies the soul of a true rocker, and a pair of punchy Alnico-5-equipped humbuckers are the perfect vehicle to convey the guitar's inner flame. While the Special looks like a Les Paul and features the standard Paul Tune-O-Matic/stop tail-piece bridge configuration, its bolt-on neck construction yields a zingier, more articulated sound than the traditional set-neck design common to many high-ticket Gibsons. The 24 3/4-inch-scale neck, which features a rosewood fingerboard and 22 well-dressed frets, instantly feels like an old friend, and the simple control layout (one volume, one tone and a three-way toggle switch, all located on the guitar's lower bout) is easy to access and utterly idiot proof.

The Special sent to us for review was finished in an appetizing cherry sunburst, and was generally well constructed. The only area in which Epiphone clearly cut corners is in the tuning machine department, truly bargain basement in nature—but hey, the guitar stayed in tune, so who am I to complain? There's also one area where Epiphone *should* have cut corners a little more exactly—the neck joint. The workmanship is marginal, and it was easy to insert a business card in between the neck and body.

These few quibbles aside, the Special is an excellent guitar that will serve its master—

Rock and Roll Animal

Danelectro 56-U2 guitar

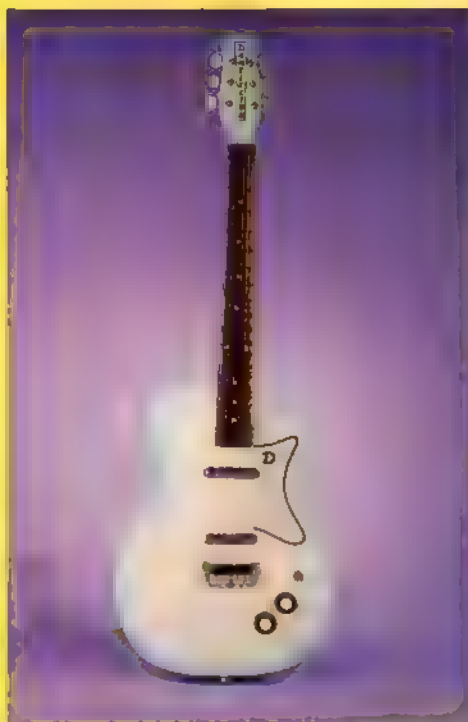
by Mike Bieber

WHEN NAT DANIEL made the first Danelectro back in the mid Fifties, could he have had any clue that his trashy, low-end electric guitar would sound so great and play so majestically? Could he have anticipated that these instruments would find their way into the hot, sweaty palms of Satan's cabana boy, Jimmy Page, and numerous other future rawk stars?

Not likely. In truth, the late New Jersey guitar and amp maker—whose primary business was supplying guitars sold by Sears (under the "Silver-tone" brand name) and Montgomery Ward (under the name "Airline") and other chain stores—wasn't a master luthier, but an entrepreneur looking to make a buck. He built 'em cheap, sold 'em cheap, and made 'em available in a paint-box worth of colors. Danelectro's market was anyone looking for a good, super-affordable electric guitar. Nat wasn't aiming his U2 missile (the U2 was Danelectro's original, two-pickup guitar) at prospective buyers of expensive, high-quality instruments, but somehow, his piece o' trash became a bona fide rock and roll legend.

Forty-something years later, the U2's sonic magic is superbly replicated in its new reissue incarnation, the 56-U2. Impressively, it's a near-perfect recreation of the original, replete with a 3/8-inch masonite (that wood/cardboard hybrid that graced the rear panels of TVs, radios and phonographs in the Fifties and Sixties) top and back that's laminated onto the poplar "skeleton"—essentially a hollow body. The guitar's 24 3/4-inch neck is made of maple, with a rosewood fingerboard and an aluminum nut; it's excellently fitted and polished with 21 medium-jumbo frets. Additionally, the 56-U2's "Coke bottle" headstock uses exact replicas of the original's low-tech tuners.

The new Danelectro company went back to the drawing board numerous times to make things perfect, and just about everything here is identical to the original. This includes those beloved "lipstick tube" (so-named because the originals actually used surplus lipstick tubes) sin-



gle-coil pickups; the stacked, concentric knobs (combining volume and tone onto one pot); the heavy-duty, industrial-strength toggle switch; and an alloy bridge, with a splinter of wood serving saddle duty.

All of these details make up the charm of a budget-priced guitar that sounds pretty darn awesome. The 56-U2's hollowness provides a buxom acoustic voice; amplified, it's a bright, trebly guitar with ample harmonic overtones that cut through a mix. You can't really say that the U2 has a distinctive sound; it's simply a great-sounding guitar that delivers jangle (using both pickups) and fatness (the typical front-pickup tone). The pickups kick out a Strat-like output, but with more midrange. Playability, on the whole, is excellent.

The Bottom Line

It's a DANELECTRO, and it's the most badass guitar in the world at an amazing price.

Model: Danelectro 56-U2

List price: \$299

Manufacturer: Danelectro, P.O. Box 2769, Laguna Hills, CA 92654-2769; (714) 583-2419

SOUNDCHECK

or mistress—well. If you're looking to get on that Gibson flava for not too many Ben-jamins, or you need a backup guitar for that bank-busting Les Paul you love so dearly, this is definitely the way to go.

Squier Standard Stratocaster (\$329)



IF IT LOOKS like a Fender Strat, feels like a Fender Strat, sounds like a Fender Strat, even smells like a Fender Strat, then it must be a Fender Strat, right? Well, not exactly: this is a Squier Strat, but besides the different name emblazoned on the headstock, one would be hard pressed to identify it as such.

Assembled in Mexico from wood milled at the Fender factory in the U.S. and parts imported from overseas, the Squier Standard is a superbly constructed instrument with a timeless look. Similar in feel and look to the Fender American Standard Strat except that it has a vintage-style bridge and cheaper tuning machines, the Squier boasts a poplar body (not the lightest of all woods, as our test model confirmed), a maple neck and rosewood fretboard. The Standard, which has a relatively modern fretboard radius and meaty frets, plays well; string bending is a breeze, chords are easy to grab and Yngwie-inspired flurries of rapid-fire notes peel off effortlessly. The three imported single-coil pickups are not terribly complex but yield excellent Hendrix and SRV-style tones. Players who cut their teeth on punk or metal might find the bridge pickup a bit thin for their needs and will want to look into replacing it with a humbucker pickup of some sort.

If you're in the market for a Strat, there is no reason why this guitar couldn't be your Number One for years to come.

Yamaha Pacifica 112 (\$349)



GREAT NECK. It's a rare thing to pick up a guitar in this price range and instantly get that spine-tingling "great neck" feeling. Necking with the Pacifica's maple, however, is truly a special event, and the ergonomic contouring of the alder body makes the experience all the more comfortable.

But enough sexual innuendo; let's get to the facts. Hailing from Taiwan, the Pacifica 112 displays no visible construction flaws and features bolt-on neck construction, three Yamaha pickups (a humbucker in the bridge and two single coils in the middle and neck positions), master tone and volume controls and a vintage Strat-style bridge that actually keeps the guitar

One for All

DigiTech RP3 multi-effects processor by Matt Bruck



THE IDEA BEHIND preamp/multi-effects processors is a noble one: offer the consumer a reasonably priced, all-in-one package that covers all the bases for just about any situation a player might find himself in. But the reality of these units is that they often favor quantity of effects over sound quality. Fortunately, DigiTech's new RP3 goes against this trend. While it has enough goodies to fill several proverbial Christmas stockings, its most impressive attribute is its sound.

The RP3 has 30 factory-preset and 30 user-programmable presets with fully adjustable parameters. The unit offers two distinct types of distortion: Overdrive, which is low- to medium-gain distortion and Grunge, which is over the top, high-gain territory. The distortion can be bypassed at any time, so any of the presets can be used clean or distorted.

In the effects department, the RP3 offers EQ, modulation/pitch shifting, harmony pitch shifting, chorus, flanging, phasing, tremolo, auto panning, delay (up to 3.5 seconds), compression, wah, gate/swell, reverb, cabinet emulation, adjustable presence control and the pitch bending/whammy effects that DigiTech created for its Whammy pedals. The expression pedal also can be used to control the effects' parameters in real time.

Other great features the RP3 offers are "jam along" and "learn a lick," both of which let you mix a CD or cassette player with the signal of the RP3. Jam Along lets you play along with the music, while Learn a Lick records a passage of music up to 12 seconds long and can play it back as slowly as a 1/4 speed with no change in pitch. This is extremely useful for breaking down fast solos.

The RP3 has a built-in chromatic tuner and can be run in mono or stereo. The unit runs on a supplied 9.75 VAC "wall wart" transformer. A headphone jack is included so you can play without pissing off your neighbors. The RP3 is backed by a one-year factory warranty against parts and labor defects, though the ruggedly constructed bent steel chassis can certainly take a licking while you keep on picking.

The Bottom Line

The DigiTech RP3 is user friendly, versatile and fun. Most importantly, it sounds great. If you're in the market for a preamp/multi-effects processor, definitely give it a listen.

Model: DigiTech RP3

List price: \$299

Manufacturer: DigiTech, 8760 S Sandy Parkway, Sandy, UT 84070; (801) 566-8800; support@digitech.com; www.digitech.com

SOUNDCHECK

in tune relatively well when it is subjected to a brutal dive-bombing tremolo-arm assault. The single coils which, like Strats from the mid Seventies and early Eighties, do not have staggered pole pieces, have a very bright, funky quality that's perfect for tight snapping grooves and chicken pickin' but might leave some bluesmen and rockers yearning for a little more oomph. The bridge humbucker also yields remarkable clarity, but pays the price by sacrificing a little fullness. Die-hard crunchers might want to change the pickups, but this guitar is so well built and playable that it would be worth the effort.

Washburn Maverick BT-4 (\$349.90)



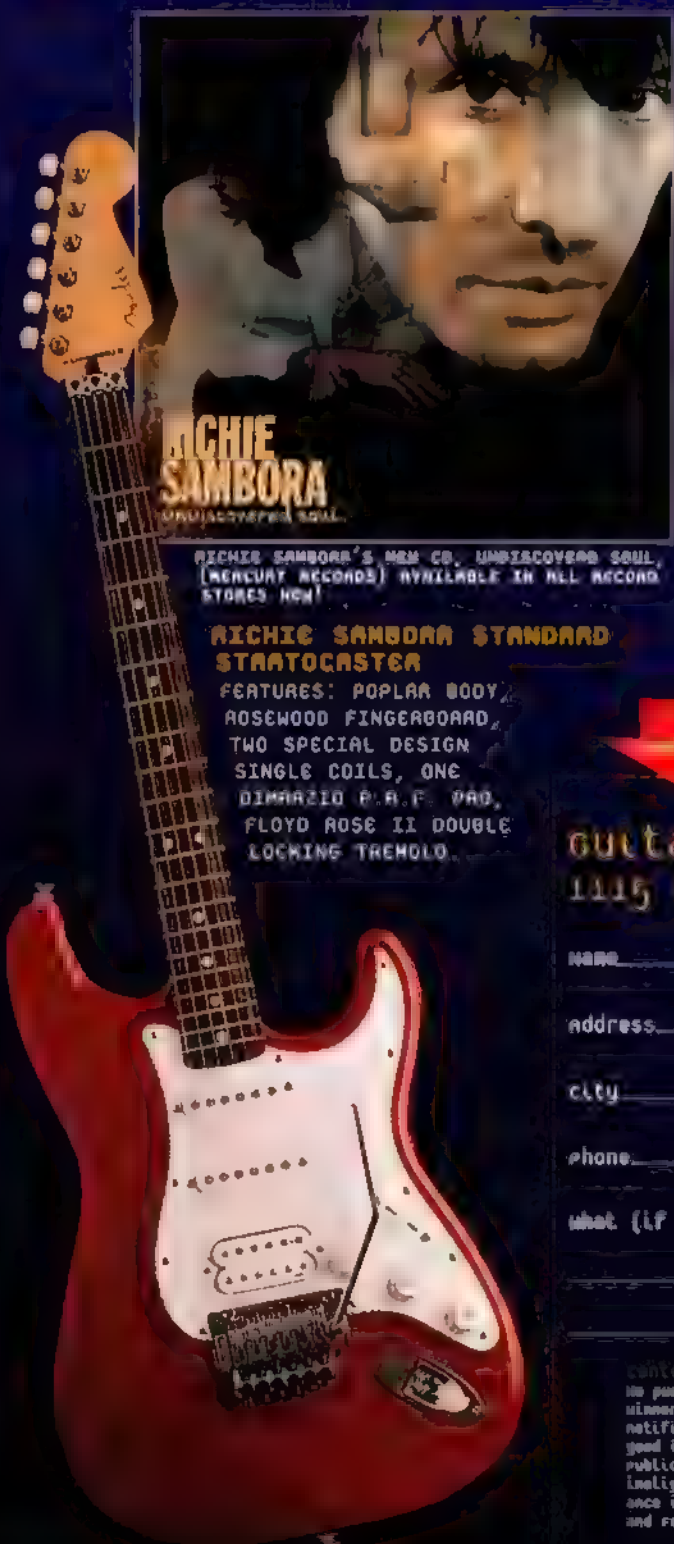
BECAUSE IT HAS a three-on-a-side headstock and an unusually compact body shape, the Maverick BT-4 is a full four inches shorter (from the tip of the peg-head to the butt of the body) than some of the other guitars we tested. While it might feel awkward at first to some players, this instrument is a godsend for guitarists who are "vertically challenged," short armed (that's not a joke; many short-armed players I know simply cannot play Gibson SGs because they can't reach the first fret) or who may not have hit their final growth spurt yet.

Our only contestant from Indonesia, the BT-4 features a solid mahogany body, a maple neck with a rosewood fingerboard adorned with asymmetrical dot fret markers and high quality Grover tuners. Unlike most of the guitars in this round-up, the Maverick boasts a floating fulcrum bridge which pivots on two posts rather than the traditional Strat-style bridge which is secured to the body with six screws. The former design greatly reduces friction and improves tuning stability when the tremolo arm is used. The Washburn 200 Series pickups (two single coils and a humbucker in the bridge position) are directly mounted to the body and deliver impressive tone, but the guitar's compact design places these pickups perilously close together, resulting in somewhat of an obstacle course: unless one sinks the middle pickup into the body (a common practice with Strat players) one is hard pressed to find a place where the pick isn't hitting *something*. This minor flaw aside, this is a versatile, well-constructed instrument with premium hardware uncommon for a guitar in this price range.

Dean SS One (\$299)

SOME GUITARS BRING out the best in you, and the Korean Dean SS One did just that for me. I had no idea that I could still play

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Good Vibes

Carl Martin Contour & Boost and TremO'vibe pedals by Mac Randall

CARL MARTIN is a Danish company that makes high-end, big-ticket stomphoxes. At the moment, their line is fairly small, consisting of an overdrive (in two slightly different versions), a compressor/limiter, a stereo chorus, a preamp with three-band parametric EQ, and the two pedals we'll be discussing here, both of which combine a pair of features in one box. The Contour & Boost offers both a powerful signal boost and individually sweepable high and low pass filters for highlighting different frequency ranges, while the TremO'vibe, as its name suggests, gives you both tremolo (volume modulation) and vibrato (pitch modulation) effects.

Of the two pedals, the Contour & Boost might seem at first to be of lesser interest, but after you've played with it, you may find it of more use. After all, how many times have you stomped on your fuzzbox for that big solo only to find that the sound just doesn't cut through enough? The Contour & Boost is made for just such dilemmas. By fiddling with the gain and range of the two filters (the high pass operates from 65 Hz to 440 Hz, the low from 440 Hz to 8 kHz), you can boost your signal significantly—up to 12 dB—and bring out frequencies that were getting lost.

I don't recommend putting the gain for either filter much over halfway (unless, of course, you want massive volume differential between on and off positions), or using one filter to the complete exclusion of the other. Playing with only the high pass on results in extreme mudiness (though the quasi-compression effect it causes is pretty cool, especially on the higher strings), and having just the low pass on makes you sound like you're playing through a telephone. When judiciously combined, however, the two filters can work magic, producing lush jazz tones, a bluesy bite or a snarling metal attack with heavy bottom. The effect is noticeable enough when playing clean, but once you kick in some overdrive, the Contour & Boost really shines. It can change your tone completely if you want it to, but it can also serve as a simple provider of extra power without altering your basic sound in the slightest.

As for the TremO'vibe, its vibrato is definitely more ear-catching than its tremolo. Crystal clear, capable of either a ghostly shiver or a rich warble, the effect is similar to that of a chorus or Leslie sound, yet has



its own distinctive beauty. The tremolo is certainly serviceable—very psychedelic on long sustained chords—but is a little soft; the sound fades in and out instead of cutting on and off sharply. I can't help wishing that the box had an attack control that could regulate the shape of the effect in addition to its speed and depth. It's also too bad that you can't use both effects simultaneously; a combination of this box's slow tremolo and medium vibrato would be pretty killer.

Both of these pedals run on 12 volts rather than the usual nine, and that's AC power only. There's no compartment for a battery, and your only option is to use the attached power cable with two-pronged plug. Though this may help the effects sound better (and indeed, the circuitry of both pedals is remarkably noise-free), it could impede a player's flexibility in a live situation when outlets aren't close or plentiful.

The Bottom Line

These pedals do their jobs remarkably well. The Contour & Boost offers welcome extra power and tonal manipulation, and the TremO'vibe provides beautifully subtle sonic color and shading. Considering their price tags, they could be a little more versatile, but serious players seeking quality effects should definitely give them a stomp.

Models: Carl Martin Contour & Boost and TremO'vibe

List prices: Contour & Boost, \$198; TremO'vibe, \$345

Manufacturer: T.C. Electronic, 790-H Hampshire Rd., Westlake Village, CA 91361; (805) 373-1828; tcus@tcelectronic; www.tcelectronic.com

SOUNDCHECK



those sweep arpeggios, but the Dean's superb playability, fast rosewood-capped maple neck and hot-rod feel just brought it out of me. Maybe it was the glint of the mother of pearl pickguard, or the freaky duckbill headstock or the transparent red finish over the solid (and heavy) basswood body. Maybe it was the convincing crunch of the bridge humbucker or the hot sizzle of the neck and middle position single coils. Who knows?


For any number of reasons, the SS One is worth a serious look, as it combines high quality parts (Grover tuners, a floating fulcrum tremolo and superior pickups) into one screaming little package. This is a winner, pure and simple.

SAMICK SSM-1 (under \$300)



LAST, BUT CERTAINLY not least, the SSM-1 has the distinction of having been designed by California's Valley Arts Guitars, the same fine folks who created high-quality custom instruments for the likes of fusion ace Larry Carlton and Toto guitarist Steve Lukather. Thanks to their insight, the SSM-1's light, contoured body combines a contoured neck joint and deep treble horn to provide unhindered access to all 22 of the guitar's well-dressed frets. The neck has a flat/wide feel that will prove instantly familiar to shredders but might require some adjustment for players accustomed to more substantial "baseball bat" designs.

The SSM, which features a vintage style bridge and high quality tuning machines, comes equipped with three reasonably ballsy single-coil pickups which yield all of the required Strat-o-sounds.

If fast and sleek is your game, then this could be the one for you. 

Contact Info

Epiphone, 645 Massman Dr., Nashville, TN 37210; (800) 283-7135; www.gibson.net

Squier, 1975 N Hayden Road, Scottsdale, AZ 85258; (602) 586-9690; www.fender.com

Yamaha, 8600 Orangethorpe Ave., Buena Park, CA 90620; (800) 348-1012; www.yamahaguitars.com

Dean, 923 N McMullen Booth Rd., Clearwater, FL 33566; (813) 796-8868; www.armadilloent.com/music

Washburn, 255 Corporate Woods Parkway, Vernon Hills, IL 60061; (800) 877-6863; www.washburn.com

Samick, 18521 Railroad St., City of Industry, CA 91748; (800) 582-8393



Dy-no-mikes!

by Jeff Colchamiro

Sennheiser Evolution Series dynamic microphones

PURCHASING A MICROPHONE is never an easy task. It's hard enough to crank up a guitar amp in a music store and try to evaluate the tone of an instrument, effect or amp—all the while trying to think of something cool to play to impress those around you. But to plug in a microphone and sing—or even stand there and talk into it? Forget it. To really judge the sound of a mic, you need to take it into the trenches. Will it feed back in your rehearsal space? Will it feed back on stage? Does it sound good on vocals? How about acoustic guitar? Electric guitar? Clean or distorted? What about recording?

Sennheiser's Evolution Series of dynamic microphones is a good, low-cost line with models designed to handle just about any of these applications. The 10 different units (six vocal mikes and four instrument mikes) are sold separately, ranging in price from \$129 to \$349 (manufacturer's suggested retail). Dynamic microphones are great in live situations because of their ability to take physical abuse and handle high sound pressure levels (condenser mikes are generally more fragile in both of these areas), and the Evolution mikes are no exception. Encased in durable steel-blue metal housings, they can clearly take a beating on the road—and they sound good enough to come in handy in the studio, too.

Vocal Mikes

THE LEAST EXPENSIVE model in the series at \$129, the **e825S** is a general purpose, cardioid vocal and instrument mic. Though best suited for vocals, it has no problem capturing the sonic range of an acoustic guitar or miking up an amp. Unlike some inexpensive dynamic mikes which tend to be either excessively muddy or thin-sounding, the 825 has a bright, clear tone while maintaining a more-than-adequate bass response. It's a great choice for a demo studio or rehearsal space that can also perform admirably in more serious recording and performing situations.

The next model in the line, the **e835** (\$159) (and **e835S** [\$179])—the same as

the **e835** but with an on/off switch) has a slightly wider frequency range than the 825. The improved bass response and high-end clarity sound great on vocals and instruments alike.

The **e845** (\$229) and **e845S** (\$249) are super cardioid vocal mikes, meaning that they have tighter polar patterns and therefore reject more sound from the back and sides. This helps to avoid feedback and leakage from other sound sources. These mikes have a sparkling, bright tone that helps vocals cut through dense mixes and also works well on guitars.

The top-of-the-line vocal microphone in the series is the **e855**, also a super cardioid vocal mic. With its wide frequency range (40 Hz to 18 kHz) and a strong boost in the high end, the 855 is excellent for stage vocals. Great sound, minimal feedback and handling noise...at \$299, it does everything but make sure you sing on key.

Instrument Mikes

THE **e609** (\$349) is the microphone in the series most useful to guitarists. Its flat-profile design and large diaphragm make it ideal for miking a guitar cabinet, while its tight supercardioid pattern avoids leakage and feedback. The **e609** also does a good job of capturing the sound of an acoustic guitar, though many people prefer to use condenser mikes to record acoustic instruments. Versatile enough to use on any number of sources, the **e609** is a great tool to have around.


Plug in the **e602** (\$319) and talk into it, and you'll immediately know it's designed to handle low-frequency sources like kick drums and bass guitar cabinets. The large micro-



phone has a wonderful clarity in the low end—punchy and boomy without any muddy rumble. Its (intentional) lack of midrange and boosts in the extreme low and high frequencies give it a distinct tone and make it a great choice for its designated applications.

The other two microphones in the series, the **e604** (\$249) and **e608** (\$299) are, respectively, a clip-on cardioid mic designed to use on drums and brass instruments, and a small gooseneck supercardioid clip-on made to mike woodwinds, brass and drums. Both of these mikes do their jobs quite well and are so small they're practically invisible on stage.

The Bottom Line

SENNHEISER'S EVOLUTION SERIES consists of durable microphones that are fit to survive on the road. At less than \$350 each, they're excellent units for rehearsal, performance and recording applications. 

Contact Info

Sennheiser, P.O. Box 987, Old Lyme, CT 06371; (860) 434-9190; fax: (860) 434-1759; www.sennheiserusa.com

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DOD, 8760 S. Sandy Parkway, Sandy, UT 84070; (801) 566-8800; fax: (801) 566-7005; www.dod.com

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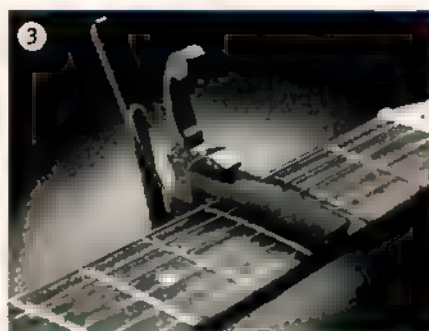
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Rocktron, 2870 Technology Drive, Rochester Hills, MI 48307; (248) 853-3055; www.rocktron.com



Washburn⁵ N4ESAVS Guitar

The Washburn N4ESAVS Electric Guitar features a lightweight swamp ash body, maple neck, ebony fingerboard, Floyd Rose tremolo, Seymour Duncan '59 neck pickup, Bill Lawrence L500 bridge pickup and a Stephens extended cutaway neck joint. The instrument comes with a Vintage Sunburst finish. List price: \$1,699.90

Washburn, 255 Corporate Woods Parkway, Vernon Hills, IL 60061; (847) 913-5511; fax: (847) 913-7772

Hughes & Kettner⁶ Tube Factor Pedal

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Hughes & Kettner, 1872 S.

Elmhurst Road., Mt. Prospect, IL 60656; (847) 439-6771; fax: (847) 439-6781; www.hughes-and-kettner.com

Epiphone⁷ Tube 10 Guitar Amplifier

The Epiphone Tube 10 is a 10-watt closed back, all-tube amplifier that features an Electra Labs 8-inch speaker, gain and volume controls, 3-band EQ, stand-by switch, line-output jack and external speaker jack. The Tube 10 utilizes a single 12AX7 and 6L6 tube and features a switchable power supply. List price: \$359

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On the Same Page

by Alan di Perna

Legendary punk-rock producer/engineer Steve Albini and guitar legend Jimmy Page find common ground on *Walking Into Clarksdale*.

"I WASN'T EXPECTED to be a musical director," says Steve Albini of his role in recording *Walking Into Clarksdale*. "And I'm glad I wasn't. I don't think I would have been comfortable telling Jimmy Page and Robert Plant what they should put on their record."

On the surface, Albini might seem an odd choice as a studio collaborator for the legendary Led Zep duo. Plant and Page are classic rock icons. Albini is an alternative rock maverick, known for his no-frills recordings of cutting-edge artists (the Pixies, Nirvana, PJ Harvey) and his outspoken contempt for big-business rock. As it turns out, though, Albini's approach to recording is heavily based on classic, old-school engineering techniques—the very same techniques that influenced Jimmy Page during his mid-Sixties days as a session guitarist, and which became the basis of his towering accomplishments as Led Zeppelin's producer.

"I pretty much do things the way Jimmy and Robert have always done them," Albini notes. "In the days before there was so much dependence on technology in making records, there was a very organic performance aspect to everything that was recorded. I have to capture that kind of thing, as a matter of course, for underground rock bands that don't have much money to spend on studio time. And that was actually something that Jimmy and Robert were looking for."

So, in June of last year, Albini found himself at London's RAK recording studio for a trial run. "It was just a short session," he says, "to see how we got along and what our working methods were like. During that session, they recorded probably close to half the album in rough form. A couple of those songs ended up on the album. But the rest of it was just sort of educational."

One of the things Albini learned was that they would need a bigger studio to accommodate all of Page's guitar gear and the assortment of drum kits that trapezoid Michael Lee was planning to use. So in September, they reconvened in a larger space: Studio 2 at Abbey Road. "It's really a big hall that can be partitioned by these half walls that swing out from the structural wall," says Albini. "We divided



the studio into two spaces. Forward of the swinging walls is where all the guitar amplifiers were, and behind the swinging walls is where the drum kits were. This way Jimmy could have all his amplifiers set up at once and could just plug into them as he chose, rather than have to take one down and set another one up."

Bassist Charlie Jones joined Page, Plant and Lee in the studio to cut basic tracks for *Walking Into Clarksdale*. "The basics were all done as a four-man rock band," says Albini, "with Robert singing a guide vocal, which ended up being the final vocal on a couple of songs." Albini miked the instruments in his usual manner. The drums were miked simply, with a stereo pair of overhead microphones—either Neumann SM2s or Schoeps 221Bs—placed in front of the kit, set in a Blumlein configuration, which is one of Albini's favorite miking techniques. "And I also used ambient microphones," he adds. "At Abbey Road I was able to get the ambient mikes about 30 or 40 feet away, whereas at RAK I was only able to get them 10 or 15 feet away."

For Charlie Jones' electric bass setup, Albini placed a Beyer 380 on the 2x15 cabinet in the bassist's Marshall Jubilee rig and an AKG 414 on his 2x12 cabinet. "And for his standup bass, I used a Neumann U47 for the finger sound and a Neumann 536 for

the body resonance," Albini adds.

As basic tracks proceeded, Albini would mike up whichever amp Jimmy Page decided to use for any given song. His main amps for the sessions were a Fender Custom Shop Tone-master, a Vox AC-30 and Super Beatle and a handmade Russian 100W Marshall-style amp called the Petersburg. "I generally recorded the basic guitar tracks in stereo, with two microphones on the cabinet and then another ambient mic," Albini elaborates. "I really like the sound of ribbon microphones on guitars. So in a lot of cases I used either a [Coles] STC 4038, which is a large ribbon microphone, or a Beyer 160 or Beyer 500 on the guitar amps. I also used an Earthworks TC 40 both as an ambient microphone for the guitars and as a cabinet mic. I also occasionally used large diaphragm condenser mikes, particularly a Neumann 536 with an M7 capsule."

Page would often use the Petersburg amp for beefier tones—but not always. "I remember he used it for the basic track of the song 'Upon a Golden Horse,'" says Albini. "But he overdubbed a second guitar part using a very small pair of amplifiers—a Silvertone and a Supro. That's a trademark of his, he can make a very small amplifier really take off and sound huge. Generally speaking, I just tried to capture the



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sound that was coming out of his speaker cabinet. I didn't try to soup it up or anything, primarily because I have a lot of respect for what he was shooting for. And I remain impressed by Jimmy's ability to hear subtle distinctions and pinpoint exactly what he wants to change about a sound. It's an inspirational experience to work with somebody who can hear that acutely and whose attention span and memory are so spot-on when it comes to sounds. He didn't boss me around. But he did know when something was or wasn't right, and he wasn't shy about saying so. Which I appreciated. It's so much easier to work with people who know what they want."

Page's acoustic guitars were generally miked in stereo for basic tracks, again using Neumann SM2s or Schoeps 221Bs. "And when there were mono acoustic guitar overdubs," Albini adds, "Jimmy brought in some old RCA limiters that he's really fond of recording acoustic guitars through. It's a very signature sound— instantly recognizable when you hear it."

Robert Plant's vocals were the only area where the notoriously compression-shy Albini had to depart from his usual recording techniques. "Plant is absolutely enamored of hearing his voice altered in some way," Albini reports. "Even for guide vocals, he always wanted to have some sort of effect or heavy compression or distortion on his vocal sound. So we rigged his vocals so that the send to his

headphones was controlled by a little mixer that he had. He could put on any effects he wanted and come up with a vocal sound that inspired him. And we were putting that on tape as well, so if he came up with something that was really fantastic he could say, 'That's it; that's what I want on the record.'"

The singer's guide vocals were recorded using a Beyer M88, and overdub vocals were done on a Josephson M700. "His vocals went to tape through fairly heavy compression," says Albini. "Well, heavy by my standards: like 6 to 8 dB of compression." Either a UREI 1176 or a Manley electro-optical compressor was used for this application. Then, during mixdown, the vocals underwent an additional round of what Albini terms "creative compression," generally using a GML 800: "In the mixing stage, Robert really likes to have the texture of his voice brought up. Not just the notes he's singing, but the sound of his lips parting, the consonants and the sound of his tongue moving. All that texture, grit and sparkly stuff is what he likes. Just like Jimmy, Robert knows what his sound is and he knows how to get it. That's one of the benefits of working with somebody who's got 30 years of experience." 

For more on Steve Albini's recording techniques see the three-part series on him in *Guitar World's* April-June 1997 issues.

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Sound Advice

by Nitebob

Preventing cymbal leakage, recording an inexpensive demo and understanding the difference between a compressor and a gate

HEY, EVERYONE. BECAUSE my duties as tour manager/sound engineer on the Alana Davis tour are keeping me pretty busy, I haven't been able to respond to many of your letters directly. So this month, I figured I would answer some of the more universal questions I've received

WHEN MY BAND rehearses, the cymbals are always leaking into the vocal microphones. How can I stop this from happening?

—Peter Katsis
Los Angeles, CA

AH, CYMBALS—THE bane of many a sound engineer's existence. From rehearsal rooms to large arenas, cymbal leakage in vocal mikes causes problems. Cymbals occupy the same frequency range as the human voice, and cymbals are pretty loud. Think about it: a cymbal on a stand is approximately the same height as a vocal mic on a stand. How do we cope with this problem? In a rehearsal situation, try turning the vocal mikes so that the drums and cymbals are not directly behind them. Most vocal microphones have a cardioid response pattern (see diagram). Cardioid mikes pick up sound from the front of the mic and reject sound from the rear. So if your singer(s) are facing the drummer, the vocal mikes will be rejecting the direction that the drums are in, and the leakage problem will be reduced. Super cardioid microphones like those made by Audix and Electro-Voice have even tighter patterns with more rejection from the sides and back.

Mic placement is not the only answer. You can also try placing baffles in front of the

drums to block the sound. If your rehearsal space is very live (hard surfaced walls), you may want to deaden the walls with some foam sheets or packing blankets. Hard surfaces cause sound to bounce around the room and get into the vocal mikes.

I REALLY ENJOYED your articles on home recording. My band needs to make a demo tape, and we don't have a lot of money. Should we rent some recording gear?

—David Rule
Toronto, Canada

YO, DAVE. RENTING equipment is definitely an option if you're experienced enough to know how to use it. But keep in mind that if you rent everything you need to make a recording—microphones, a tape machine, a mixer, cables, stands, monitor speakers, etc.—the cost will add up.

I would suggest going to a local studio and making a live-to-DAT demo. Since DAT is a two-track format, the whole band will be mixed on the spot, as you're being recorded. The downside of this, of course, is that you have no control over the mix after the fact. The advantages are that you save studio time (and money) since you don't have to mix down the recording, and you instantly have a finished product. Some studios specialize in this, and the rate varies between \$20 to \$30 an hour. Make sure your band is well rehearsed, so you don't waste time.


Still too expensive? Try mixing the output of your rehearsal PA with a pair of mikes in your rehearsal room to add some ambience. This is not easily done, but with a lot of experimentation and a little luck, you can get a good sound this way. Another inexpensive option is to find a rehearsal room that has recording capabilities.

WHAT IS THE difference between a compressor and a noise gate? They both have threshold, attack and release controls. What gives?

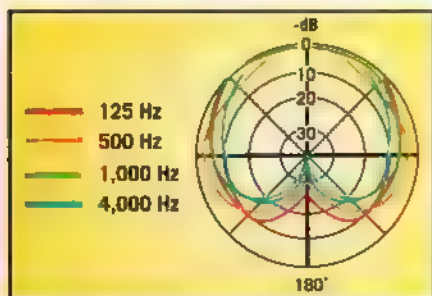
—Kevin Jenkins
via e-mail

INTERESTING QUESTION, SIR. Compressors and noise gates are similar in some ways, but their uses are different. A compressor keeps a signal within a certain dynamic range, determined by the threshold and ratio controls. When the signal exceeds the threshold, the volume is lowered by whatever ratio the compressor is set to. This is used to smooth out volume levels.

The best way to think of a gate is like an actual gate; it opens and closes to let things (or signal) pass. The threshold determines the volume level at which the gate will open. The attack control determines how fast the gate will act once the threshold has been reached. The release controls how long the gate will stay open. A gate won't pass any signal at all until the signal coming into it reaches the threshold. This is used to help eliminate unwanted noise (the hum from an amplifier, leakage from other instruments, etc.) by essentially turning off a microphone when all it's picking up is something other than the source it's miking.

Some gates can also be adjusted to open and close based on the frequency of the signal. These are called frequency dependent gates and are very helpful in keeping hi-hat out of a snare mic and cymbals out of tom mikes. Aphex makes terrific gates, which I keep in my rack. ART, dbx and Drawmer also make excellent gates in various price ranges. 

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Polar pattern of a cardioid microphone

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RAMMSTEIN

Continued from page 116

Kruspe continues. "But my biggest desire is that the band will stay together much longer. Beyond success in America, and whatever else may happen, I feel that it is important that Rammstein stays together as a team. All six band members are all equal, and I want to keep things that way. Success in America and Europe is wonderful, but keeping a band together and coming up with exciting, new creative ideas is the greatest success of all." ☺

JIMI HENDRIX REVIEW

Continued from page 87

of "Killing Floor," and Jimi's own "Hear My Train A'Comin'" is fueled by the influence of Robert Johnson and Lightnin' Hopkins.

Other standouts are a full-throttle rendition of the Beatles' "Day Tripper," two impromptu jams with Stevie Wonder (on drums), a bizarre cover of Elvis Presley's "Hound Dog," Jimi's radio jingle parody, "Radio One"—which offers a slice of Jimi's skewered sense of humor—and smoldering versions of "Little Miss Lover" and "Burn- ing of the Midnight Lamp."

These sessions particularly illuminate the contributions of bassist Noel Redding to the Experience. Saddled for years with the reputation of being little more than a utility player, Redding proves himself on

these recordings to be an aggressive contributor to the band's sound, dynamically holding his own alongside heavyweights like Jimi and drummer Mitch Mitchell. The latter, widely acknowledged as one of rock's greatest drummers, provides stellar drum solos on "Driving South" and "Catfish Blues."

Rounding out this set are three tunes that together comprise the Experience's January 4, 1969 appearance on the television show *A Happening for Lulu*, starring the British pop singer of that name. After ripping through a studio-frying rendition of "Voodoo Child (Slight Return)," the band begins "Hey Joe," only to abandon the song abruptly as Hendrix, proclaiming, "We'd like to stop playing this rubbish and dedicate this next song to the Cream," launches into "Sunshine of Your Love." Pandemonium ensues as the band surpasses their allotted "air time" and Hendrix announces, "We're being put off the air!"

BBC Sessions is an essential document of one of rock's towering figures, captured at the genesis of his revolutionary, but all-too-brief, career. It is a celebration of the legacy of Jimi Hendrix, a legacy that will continue to inspire millions for decades to come ☺

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TRENDS

Continued from page 198

major-label commitment. But after a disappointing album or two, the same band members are lucky to get their phone calls returned by the new A&R executive hired to replace the person fired for signing losers like them.

Buzz Osborne wasn't surprised when Atlantic dropped his band, the Melvins, after three albums. Signed as part of what Osborne calls "Nirvana run-off," each of the band's major-label releases—*Houdini*, *Stoner Witch* and *Stag*—sold in the range of 50,000 to 75,000 copies. Not quite what Atlantic had in mind, but great by the band's more modest expectations. "I could see the beauty in a band like us, as ridiculous and perverse as a lot of our stuff is, being on the same label as Debbie Gibson," says Osborne. "And Atlantic couldn't have fucked with us less. We had more money to record, and we delivered exactly the records we wanted to make. We sold three times as many copies as we ever had on an indie, and our concerts were way better. It absolutely helped us in every way you could imagine."

Still, Osborne knew it was a matter of time before they'd be dropped. Rather than wait, the band recorded a new album on the sly and Osborne called Atlantic, asking for their freedom. Within months, the Melvins had released their indie-label return, *Honky*, on Amphetamine Reptile. "Am Rep is not the


biggest indie," says Osborne, "but I know I can trust them and they pay their bills. Generally speaking, though, indie labels are a ripoff. They don't pay you, or their accounting is less than honest if they do pay you. Our very first album gets re-pressed every time we release a new record, and I've never received a single dime from that. At least with majors they say, 'Here's a bunch of money to make a record.' Which is the bigger ripoff? The grinding reality is that in the 'golden era of indie rock,' I was flipping pizzas in San Francisco [to pay my bills]."

Unlike the Melvins' experience, most bands find the transition from major to indie less than smooth. Another Atlantic reject, Berkeley's pop-punkers Samiam, found themselves in limbo after the label turned down their second album, *You Are Freaking Me Out*. One by one, indies interested in licensing the album dropped out, scared off by Atlantic's price for releasing the band from its contract: \$200,000. Though New York's Ignition Records finally settled with Atlantic for much less, numbers don't suggest the psychic toll the ordeal took on the group. During the two years between the recording of *You Are Freaking Me Out* and its eventual release, Samiam nearly broke up, and they did lose their bass player, Aaron Rubin, to law school. As for singer Jason

Beebout, he spent most of last year furthering his career...as a bike mechanic.

Having been dumped by two major labels, Swervedriver guitarist Jimmy Hartridge can't imagine signing to another, but most boomerangers take a more measured view, pointing out the advantages of a major-label deal (bigger recording budgets, greater tour support) while acknowledging the disadvantages (multinational corporations aren't interested in selling 50,000 albums; one change in high-level executives and a "priority" band can suddenly find itself on the street).

After his major-label brush with Capitol, Robert Roth finds himself sadder but, surprisingly, less cynical: "My philosophy used to be, 'You're gonna get fucked over either way, so you might as well be fucked over by a guy with a lot of money.' But so far I really like working with Zack [Einstein, owner of Thick]. He can't promise me the world, but at least what he has promised me is going to happen."

Buzz Osborne of the Melvins, who is happy to record for Am Rep until a better deal comes along, takes an approach more mercenary than Roth's: "I'm smarter than most people who work at major labels, so I always knew [Atlantic executives] were a bunch of morons. Take the money if you can get it, but don't have any faith in them." 

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23	Egnater	www.rocktron.com	248-853-3055	168	Musik Dispatch	www.halleonard.com	800-637-2852
176	GT Electronics	www.groovetubes.com	818-361-4500	123	Note Service Music		
43	Hughes & Kettner	www.hughes-and-kettner.com	847-439-6771	169	Paul Lyman Studios		888-333-FRET
65	Laxicon	www.laxicon.com	781-280-0300	94	Play Killer Guitar		
38, 39	Line 6	www.line6.com	310-390-5956	171	Riff Machine	www.thegrid.net/rockguitar	805-927-2833
25	Marshall	www.korg.com	516-333-9100	RECORDING EQUIPMENT			
53	Peavey	www.peavey.com	801-483-5365	37	Alesis	www.alesis.com	800-5-Alesis
169	Victoria Amps		630-369-3527	32	Korg	www.korg.com	516-333-9100
EFFECTS				63	Tascam	www.tasc.com	213-726-0303
98	Accutronics			49	Yamaha	www.yamaha.com	800-937-7171
97	ART	www.artech.com	716-436-2720	RECORDS/CD'S			
58	Behringer	www.samsontech.com	800-328-2882	Capricorn/Polygram			
199	Boss	www.rolandus.com	800-386-7575	94	Columbia House	www.columbiahouse.com	
111	DOD	www.DOD.com	801-566-8919	18, 19	Disc Makers	www.discmakers.com	800-468-9353
102	Dunlop	www.jmdunlop.com	707-745-2722	171	Rhino Records		
116	Heat Sound/E Bow	www.ebow.com	213-687-9946	92	Roadrunner Records	www.roadrun.com	
16	TC Electronic	www.tcelectronic.com	805-373-1828	99	Sony		
100	ToneWorks	www.korg.com	516-333-9100	20	The Right Choice		
96	Vox	www.korg.com	516-333-9100	164, 165	Virgin Records	www.virginrecords.com	800-745-4477
10, 11	Zoom	www.samsontech.com	516-364-2244	105			
GUITARS/BASSES				RETAILERS			
188	Carvin	www.carvin.com	800-854-2235	170	Daddy's Junky Music	www.ugbm.com	603-623-4751
18	Dean	www.deanguitars.com	813-796-8868	169	Elderly	www.elderly.com	517-372-7890
73	Epiphone	www.gibson.net	800-444-2766	194	Guitar Center's Rhythm City	www.rhythmcity.com	404-320-7253
2	Fender	www.fender.com	602-596-9690	190	L & M Music	www.LMmusic.com	800-876-8638
95	Fernandes	www.fernandesguitars.com	800-318-8599	117	Musican's Friend	www.musicansfriend.com	800-776-5173
105	Fernandes	www.fernandesguitars.com	800-318-8599	176	Rock 'N Rhythm	www.wwandbw.com	800-348-5003
8, 9	Gibson	www.gibson.com	615-871-4500	100	Strings & Things	www.ybafooi.com	901-278-0500
71	Guild	www.fender.com	602-596-9690	103	Thoroughbred Music	www.tbred-music.com/network	800-800-4654
106	Hamer	www.kamanMusic.com	860-509-8888	SCHOOLS			
5	Ibanez	www.ibanez.com	215-638-8670	Luthiers International			
75	Jackson	www.jacksonguitars.com	800-433-5827	170	Musik Tech	www.musictech.com	770-982-0007
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21	Martin	www.mguitar.com	800-633-2060	24	National Guitar Workshop	http://guitarnworkshop.com	800-255-PLAY
34	Modulus	www.modulusguitars.com	800-758-2918	104	Recording Workshop		800-234-6479
200	Parker	www.korg.com	516-333-9100	112	Southeastern Music Institute	www.gwinnetmusic.com	800-616-7736
13	Paul Reed Smith	www.prsguitars.com	410-643-9970	170			
7	Peavey	www.peavey.com	801-483-5365	SOFTWARE			
114	Reverend		810-775-1025	171	Worldwide Woodshed	www.worldwidewoodshed.com/	888-588-2499
93	Rickenbacker	www.rickenbacker.com	714-545-5574	SOUND REINFORCEMENT			
56	Samick	samick_music@earthlink.net	818-964-4700	Celestion			
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15	Taylor			45	Furman Sound	www.furmansound.com	800-523-4934
178	US Masters	www.usmasters.com	608-836-5505	96			
54	Washburn	www.washburn.com	847-913-5511	STRINGS			
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19	Mackie	www.mackie.com	800-898-3211	114	Dean Markley	www.deanmarkley.com	408-988-2456
OTHER				190	Dean Markley	www.deanmarkley.com	408-988-2456
101	Concert Connection	www.concertconnection.net	800-528-2263	112	DR Strings	www.DRStrings.com	800-782-1901
175	GW Subscriptions	www.guitarworld.com	303-678-0439	3	Ernie Ball	www.ernieball.com	805-544-7726
181	Infinity		812-938-9944	90	Fender	www.fender.com	602-596-9690
192, 193	Rockabilia	www.rockabilia.com	612-942-7574	103	Full Service		
PARTS/COMPONENTS				79	GHS	www.ghsstrings.com	800-388-4447
99	Allparts	www.allparts.com	713-391-0637	WIRELESS SYSTEMS			
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101	Wammoth		206-845-0403	116	Nady	www.nadywireless.com	510-652-2411
				8	Samson	www.samsontech.com	516-364-2244

By Daisy

Aries

MARCH 21 - APRIL 19

All you want is time to yourself, especially after the eighth, but errands, phone calls and visiting neighbors constantly intrude. Don't let that Arien temper flare out of control when these pesky distractions prevent you from accomplishing important goals. Try to get away for a weekend with only your work for company.

Famous Aries: John Evan of Jethro Tull

Taurus

APRIL 20 - MAY 20

Your self confidence runs high in June, enabling great professional advances. Collaborative ventures with fellow musicians are especially dynamic. If you want to accomplish great things with others, however, don't be a control freak about joint creative endeavors. Otherwise, you may find yourself going solo.

Famous Taurus: James Brown

Gemini

MAY 21 - JUNE 20

Happy Birthday Gemini! This month, Mars motivates you to pursue your ambitions with intense fervor. Socializing is one outlet for pent-up energy; another is an educational pursuit, such as an advanced class or perhaps one-on-one lessons. Participate in community activities, you could meet and impress lucrative new contacts.

Famous Gemini: Laurie Anderson

Cancer

JUNE 21 - JULY 22

No, it is not your fault. Now accept it and move on with your life. Stop regretting every little, and not so little, past indiscretion. June provides the emotional energy necessary for clearing away that garbage buried deep in your subconscious as you prepare for an imminent cycle of growth and change.

Famous Cancer: Ray Davies of the Kinks

Leo

JULY 23 - AUGUST 22

Your aspirations for the future are highlighted this



month. You have massive energy to go after what you want, and a romantic partner is very supportive of you. A conflict with a close friend could upset you emotionally; you'll be able to settle matters with some honest communication.

Famous Leo: Dan Fogelberg

Virgo

AUGUST 23 - SEPTEMBER 22

Virgo's aggressive streak surfaces with a vengeance in June, and bandmates could be taken aback. Your ambitious desire for recognition at times is a bit fanatical. Take it down a notch. Channel that intense drive into collaborative ventures—with a less controlling attitude.

Famous Virgo: Glen Matlock of The Sex Pistols

Libra

SEPTEMBER 23 - OCTOBER 22

Librans are usually the archetype of composure. In June, however, a restless energy overwhelms you. A journey to a foreign country or even a short trip provides an excellent outlet for all that aggression you've been coolly keeping under wraps.

Famous Libra: Paul Simon

Scorpio

OCTOBER 23 - NOVEMBER 22

Scorpions are more intense, brooding and superstitious than ever in June. Your imagination is on overdrive, which intensifies your suspicious nature. You could be

reading too much into a situation, so don't jump to premature conclusions.

Famous Scorpio: Mary Travers of Peter, Paul and Mary

Sagittarius

NOVEMBER 23 - DECEMBER 20

Your innate desire for freedom—especially in creative expression—is stimulated in June. Don't take a passive aggressive approach with controlling band members; be direct and confront them about your grievances. They'll respect you for it—even if they don't like what you have to say.

Famous Sagittarius: Gregg Allman of the Allman Brothers Band

Capricorn

DECEMBER 21 - JANUARY 19

Capricorns are some of the most together people in the zodiac. In June you'll be infused with energy for organizing your work and setting your goals. Accomplish mundane chores so you have time to dedicate to what's most important, your music.

Famous Capricorn: Annie Lennox

Aquarius

JANUARY 20 - FEBRUARY 18

June is a great month for unabashed, loose, crazy creativity. Do whatever inspires you; don't put any limits on performances or creative work. Your true, wonderful, complicated, insane personality is your biggest asset, so express yourself—totally and completely—this month.

Famous Aquarius: Don Everly

Pisces

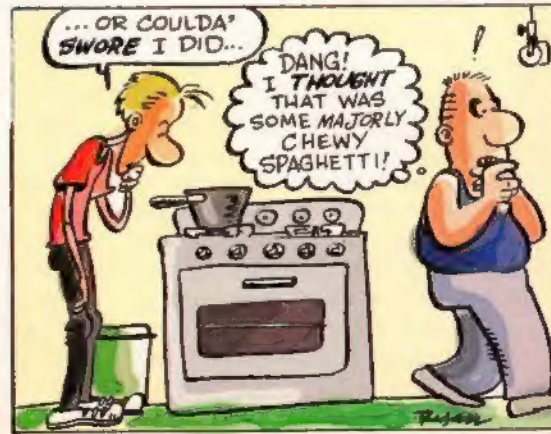
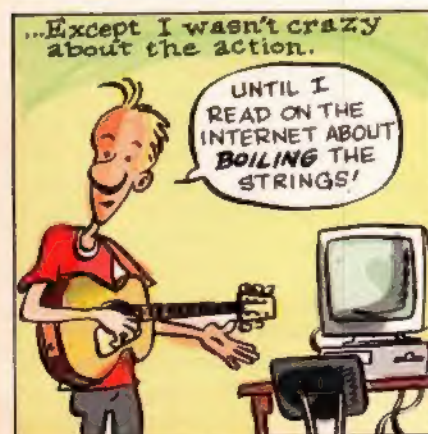
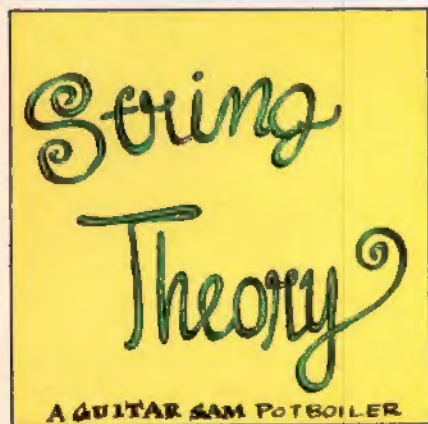
FEBRUARY 19 - MARCH 20

Pisceans are anxious to expand their domain in June. You'll have lots of energy to channel into acquiring a new space for yourself—either a physical one, such as an apartment, or a mental one, such as a new attitude. Just remember to have some patience, you'll definitely get what you deserve in 1998.

Famous Pisces: Randy Meisner

GUITAR SAM

BY JIM RYAN





Get Back

by Keith Moerer

The rags-to-riches-to-rags phenomenon of boomerang bands.

ROBERT ROTH REMEMBERS the day he was told not to worry, and also the day he discovered how foolish he'd been to believe this. It was mid 1995, a year after Kurt Cobain's suicide, but the promise of an alternative-rock "revolution" was still very much alive. After a couple of EPs on Sub Pop, Roth's band, Truly, was eagerly awaiting the release of its Capitol debut, *Fast Stories...from Kid Coma*. In a marketing meeting with Capitol executives, the bandmembers—singer/guitarist Roth, ex-Soundgarden bassist Hiro Yamamoto and former Screaming Trees drummer Matt Pickrel—were assured of the label's long-term support. As Roth recalls, the roles typically played by a band and its label were reversed: "We think this song and this song are singles," and they basically said, "Don't worry about singles or hits. Worry about those on your second or third record. We want you to define your own sound. We want you to be artists." And we were like, "You're kidding. Are you sure?"

To establish credibility at college radio, Capitol released all 11 minutes, 26 seconds of *Fast Stories*' longest track, "Chlorine," as the album's unlikely first single. And though major modern-rock stations like KROQ in Los Angeles and Seattle's KNND wanted to play edited versions of *Fast Stories*' songs, the label was reluctant to pay for the edits. Instead, the plan was for Truly to build momentum slowly for a year, after which Capitol would deliver a knockout single to commercial radio, with a video and full-blown U.S. tour to follow.

But by the beginning of 1996, Capitol had already given up on *Fast Stories*, despite glowing reviews and a triumphant tour of Europe that pushed the album near the top of the Italian charts, ahead of Smashing Pumpkins and the Foo Fighters. At the time, Capitol had its hands full with the first installment of the Beatles' *Anthology*, so plans for *Fast Stories*' big push were scrapped. To make amends, the label told Truly to start work on a follow-up. The band recorded a new batch of demos. Then a sec-



ond set. Capitol president Gary Gersh said he loved the songs, but suggested a third round of pre-production. He also hinted that a name change might be wise. With modern-rock radio suddenly obsessed with fresh faces, it didn't help that Truly had been around since the early Nineties, or that *Fast Stories* had sold less than 25,000 copies.

Roth couldn't bear it, any of it: "Stacey, our manager, sent Gary a basket of muffins with this really kiss-ass letter saying, 'Could you please let us go? Give us the money for the video we didn't make, give us our tapes, and we'll all be friends.' I think it was the muffins that clinched it."

Three years after the fiasco surrounding *Fast Stories*, Truly finds itself back on an indie, Thick Records, with a new album,

Feeling You Up. By hop-scotching from Sub Pop to Capitol to Thick, Truly has become a boomerang band—a group that starts out on an indie, graduates to a major, but returns to an indie after the music industry moves on to the next Next Big Thing. The commercial bust of modern rock has produced dozens of boomerang bands, including the Melvins (Boner to Atlantic to Amphetamine Reptile), the Posies (Popluma to DGC to Popluma), Samiam (New Red Archives to Atlantic to Ignition), and Swervedriver (Creation to A&M to Geffen to Zero Hour). Though the specifics vary from case to case, the song remains essentially the same: A hot indie band gets courted with expensive dinners, limo rides and promises of undying

Continued on page 195



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